

OFFICIAL
BIOSHOCK 2
ART BOOK

DECO DEVOLUTION

THE ART OF BIOSHOCK® 2



BIO SHOCK 2

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Hello there,

Well, you've opened this book—and to me, that suggests that Rapture means something to you. That gives us something in common. So please, indulge me for a moment—we're just about to send the game to publishing as I write this, and I get sentimental around newborns.

Utopian fiction is seldom uplifting; a dream is defined by the ending of it. For the characters of BioShock and BioShock 2, the city of Rapture was about the seductive potential of a world without questions—and the great loss that inevitably follows. In each of their stories, "escape" is the only word for hope.

But for us—as developers and players—tourists really, safe and vicarious—Rapture is a breath of fresh air. Now, I can say that as a gushy fan, because I joined the original BioShock team later in development, when the setting had been firmly established by the stellar teams at 2K Boston and 2K Australia.

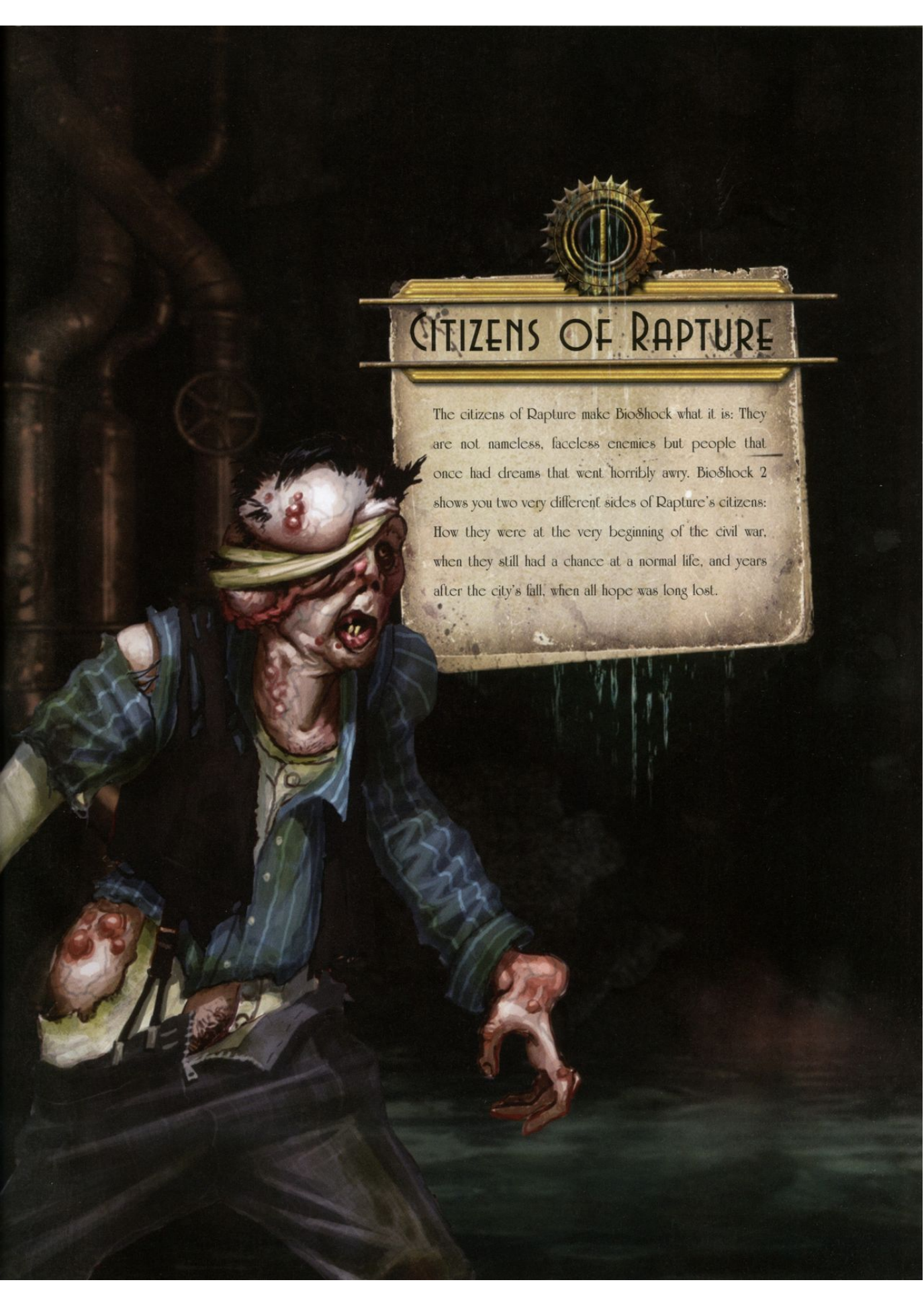
As a new studio taking on BioShock 2, our goal lay in unknown waters. We wanted to imbue Rapture with fresh mysteries without sacrificing its integrity. And like anything you love, we had to bleed for it. Art wells up in you, and for a moment, you become it... convinced of its bone-deep perfection. You won't know until weeks later whether—on that day—your ideas were avant-garde... or just plain psychotic.

Fortunately, I had a humbly brilliant team of artists alongside me, at 2K Marin, 2K Australia, 2K China, Digital Extremes, and Arkane Studios. Under the guidance of Jeff Weir and Hogarth de la Plante, the face of BioShock 2 took shape—and we're very proud of her.

This is a book of pictures. As individual pieces, I think they're very pretty. But they share something special. Each one is a child of Rapture. Some survived and matured, earning a place in BioShock history—and some didn't make it to the surface—but we loved them, for a day.

In this book, we remember them, and we're honored now to share them with you. Thank you, and enjoy.

Jordan Thomas
Creative Director
2K Marin



CITIZENS OF RAPTURE

The citizens of Rapture make BioShock what it is: They are not nameless, faceless enemies but people that once had dreams that went horribly awry. BioShock 2 shows you two very different sides of Rapture's citizens: How they were at the very beginning of the civil war, when they still had a chance at a normal life, and years after the city's fall, when all hope was long lost.

RYAN

Colin had to find this midpoint of the character that had an idealized Linedecker feel to it, very sculpted and heroic, like somehow you can imagine him being the champion of all Rapture. He's extremely butch — the very far end of masculine.

— Jeff Weir
Animation
Supervisor, 2K
Marin



⚡ In BioShock, Rapture has already pretty much gone to shit, and Andrew Ryan was a little bit older - kind of a Howard Hughes type character. Our version is him in his prime when he's the talk of the town. His forms are more angular and not as rounded as somebody might have in real life. ⚡

— Colin Fix
Senior Character Concept
Artist, 2K Marin



⚡ This is Ryan as you see him in Multiplayer. It's actually kind of ironic, because he's saying this is going to be our best year yet and, of course, everything goes to hell. ⚡

— Jeff

SINCLAIR

⚡ My main inspiration for Sinclair was from working on BioShock and the concepts that Colin did. I came onto the project halfway through production so most of the artistic goals were already put in place. My job was to produce whatever Colin and Jeff wanted for the game. As for Sinclair, I tried to make sure the fidelity was quite high. I think we've done a great job; making sure their faces are constructed correctly. ⚡

— Brendan George
Character Modeler, 2K Australia





“ With all the characters in this game, there are always many levels of things that we’re supposed to get across just through the design and through visuals. The animation and all these other things add to it but the concept artists, Dermot and me and my wife and Seamus and Craig, really tried to convey all the layers of a character in their design alone, and that was difficult. ”

— Colin



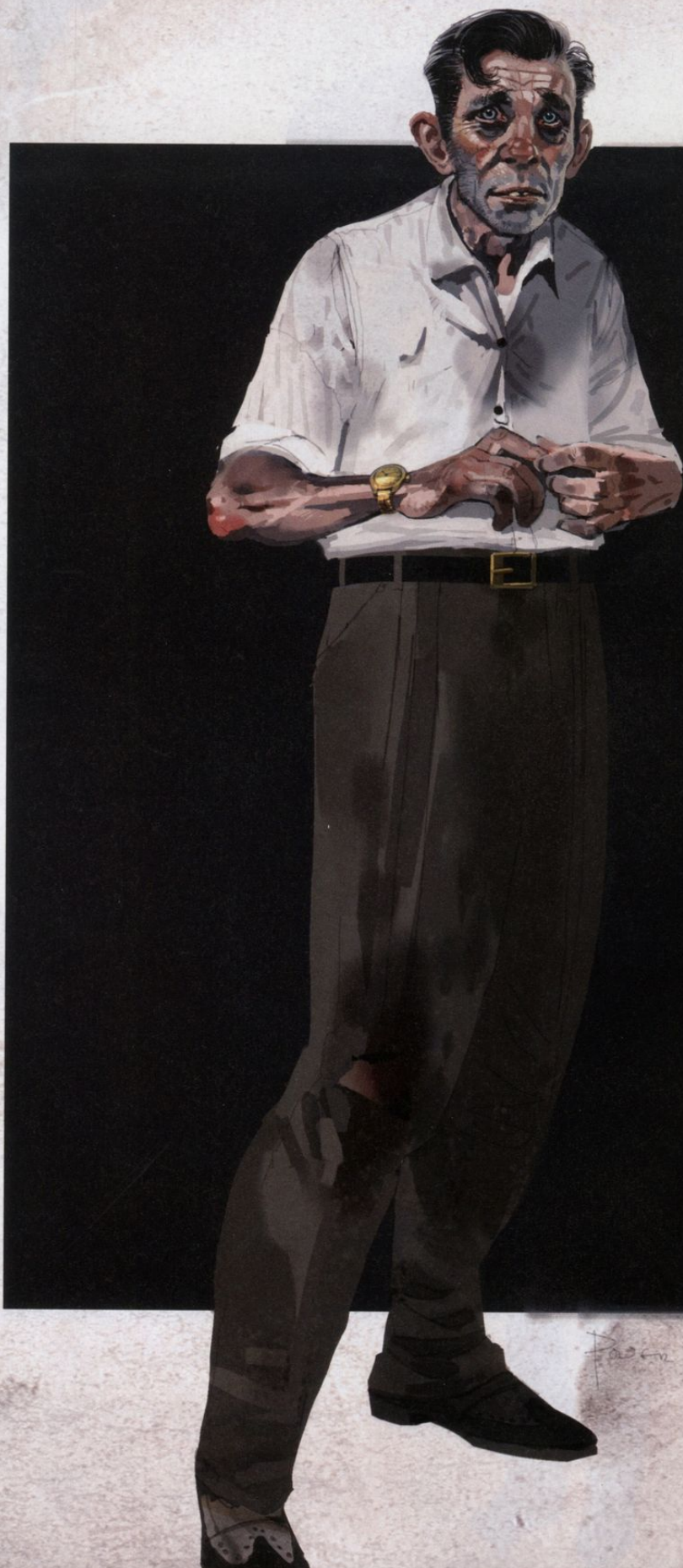
“ Sinclair was actually one of the hardest characters for us to get down for some reason. He started as kind of a Desi Arnaz type, but I don’t know if that seed idea ended up being a perfect fit because in the end the character was someone who was decidedly self-serving, and I don’t know if the design informed that as well as it could have. ”

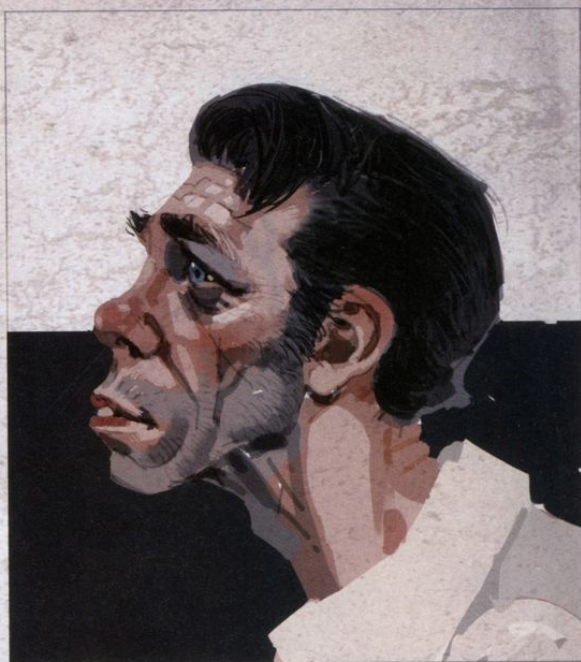
— Jeff

STANLEY

⚡ To make the characters' faces more readable you have to construct the face as it's drawn, not just by copying a concept but by sculpting the face to make it believable. In this way you dodge the uncanny valley a lot more. It may not be realistic, but it is believable because you aren't copying straight from the source material but thinking about how the face will be when animated. You can think about the cheekbones and what parts of the face can deform and if you copy directly from a concept that stuff can deform incorrectly. But if you know these landmarks and construct a face from them, it will animate correctly. ⚡

— Brendan





“ We had some challenges with the BioShock 2 characters, especially with appropriate costumes. We would do a lot of research but sometimes things wouldn't quite fit, like Dermot had an earlier version of Stanley with a swanky Hawaiian shirt that was in the time period, but it felt out of place in Rapture. It felt really modern even though it wasn't. ”

— Colin

GRACE

“ Grace was designed by my wife, Annie Fix. She’s a character who’s led a very hard life. She has a lot of things that in this later stage of her life she’s looking back on and is full of regret and a deep sadness. ”

— Colin

“ Grace is pure in the game and didn’t splice at all. That’s one of the things we did want to show - that not everyone in the world had spliced. ”

— Jeff



“ Most of these unspliced characters are just trying to hold onto their humanity and their dignity so even though all the washing machines in Rapture are broken and she can’t go to the tailor, she still tries to look her best and feel good about herself. ”

— Colin

Annie Fix





GIL ALEXANDER

⚡ Gil is one of our most freakish characters in the whole game. His key story payload became that he was the first person who experimented with the idea of containing the memories of many splicers in one person. This goes back to the idea that ADAM contains memories and that you can, in certain regards, have life everlasting through ADAM. Gil tried the experiment on himself, to be the one perfect vessel to hold memories of an entire civilization, but he didn't make it through the process intact. He is still alive but, due to the procedure, is horribly mutated and cancerous. This design was beautifully rendered by Dermot Power. ⚡

— Jeff

SOFIA LAMB

“ Lamb is sort of Nordic and very imposing. She's six foot tall and has more angular, almost masculine features. She's very dignified. Everything she does is very precise and in control. There's nothing coming undone.

She's the antithesis of Ryan. Everything Ryan believes, she believes the opposite. Ryan's a capitalist and she's basically a communist. She's very clinical and very calm whereas Ryan's bombastic and charismatic. She's all about soothing and precision and altruism. ”

— Jeff

“ We also wanted to have her contrast pretty strongly to Tenenbaum too, the other really strong female in the game. ”

— Colin



“ If she had access to a tailor and proper cleaning utensils, she would be perfect. There wouldn't be a hair out of place. There wouldn't be a loose stitch in her clothing at all. ”

— Colin

TENENBAUM

“ Tenenbaum at this point in Rapture's history is just about taking care of the Sisters. She's not as selfish anymore and more about survival. Her hair shows this—it's just waking up in the morning and throwing it in a ponytail. I'm throwing my clothes on. I'm doing my business. Lamb is all about precision - keeping everything perfect - so she actually would spend some time in the morning doing her hair. ”

— Colin



COLIN

“ As a designer, I tried to make nearly every single element of her be asymmetrical: One collar is popped out of her sweater, one's tucked in, one sleeve is rolled up, one down, half of her shirt's untucked, the other half is tucked in, she has a rip on one shoulder and not the other. She wouldn't wake up in the morning and look in the mirror and say 'oh, my shirt's untucked' or 'oh, my collar's a little funny' whereas most people would. She doesn't pay any attention to that sort of thing. ”

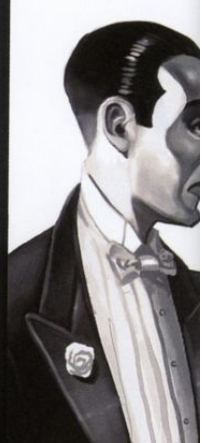
— Colin



SPLICERS

“ The spliced characters were Norman Rockwell American ideal characters, but totally distorted. One artist we looked at was Jennie Seville who does horrifically beautiful figures. If they're twisted Norman Rockwell, these are more idealized, perfect Linedecker, Rockwell representations. We're trying to show the perfect humans in Rapture. ”

— Colin





“ We wanted to show Rapture before the fall. There’s a brief scene where there is a party going on—a black and white ball—and we show an idealized scene with the most beautiful, elite people imaginable. ”

— Jeff



2















“ We had a monster where there were two forms of him. When you're inside Rapture, it would be more upright and have a more humanoid look to it. When it would go out in the water, what looked like its arms when it was on land become its legs, more or less and its fins, and that would propel it. ”

— Colin



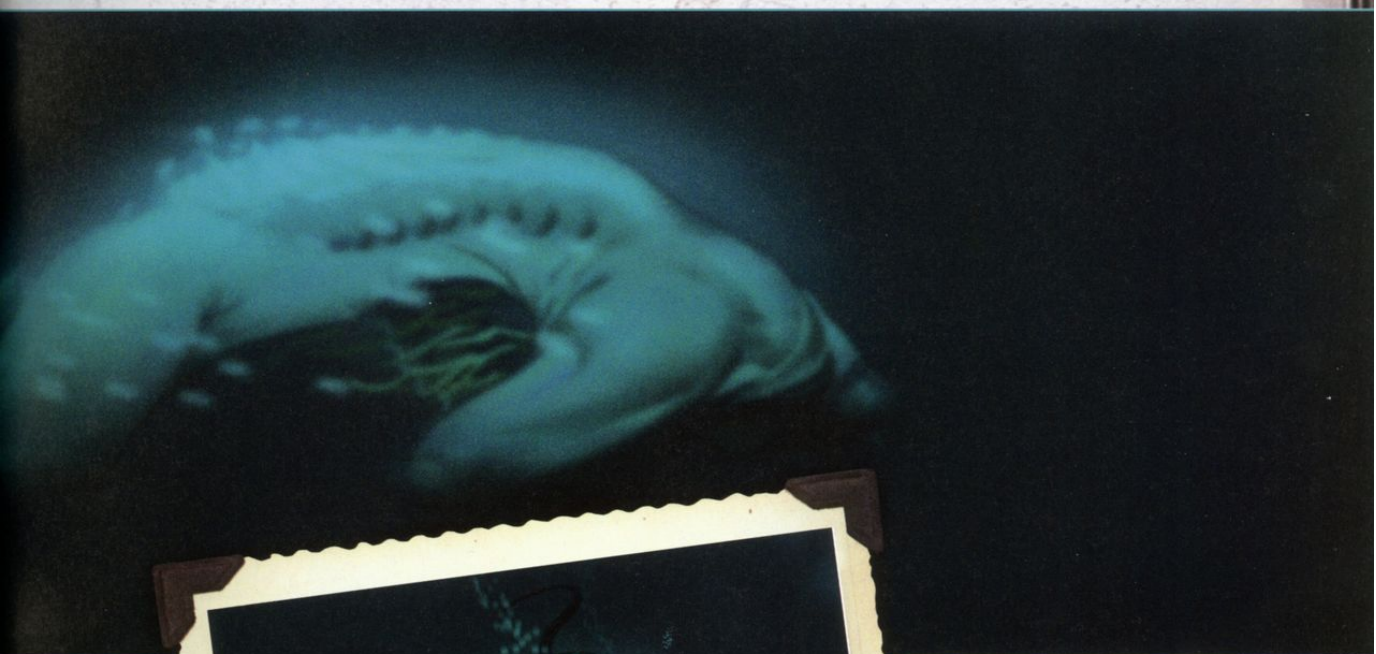


“ In *BioShock*, splicers silhouettes lived in a pretty narrow band. In *BioShock 2*, we wanted to have a lot more diversity in terms of the splicer's physicality. The Brute Splicer is a great example of how far silhouette was pushed. ”

— Jeff

“ We also had some idea of having leeches or parasites on these splicers. It would be visually interesting because you would be going through Rapture and come around a corner and there would be a bunch of leeches flopping around and you'd be warned that these splicers were near. It was a visual cue that shit was going to hit the fan. ”

— Jeff



“ They have these little air sacks for breathing underwater. ”

— Jeff



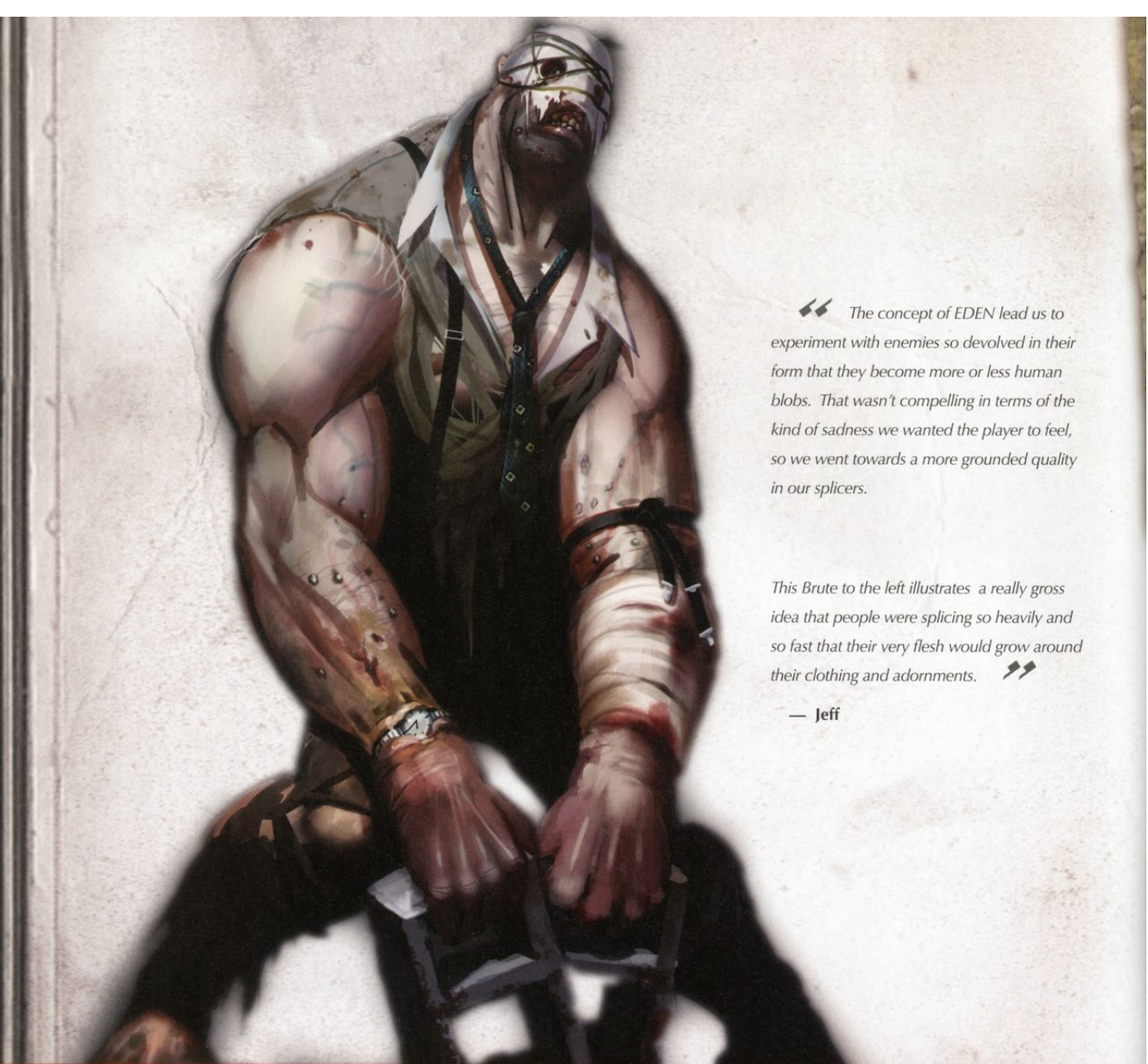
⚡ That was a big thing that Jordan wanted to push for—translucency in the splicers and also bioluminescence. ⚡

— Colin

“ In *BioShock* there was a lack of diversity in terms of human silhouettes. In *BioShock 2*, we wanted to have a lot more diversity in terms of the splicer's physicality. The Brute Splicer is an example of a really pushed and different silhouette. ”

— Jeff





“ The concept of EDEN lead us to experiment with enemies so devolved in their form that they become more or less human blobs. That wasn't compelling in terms of the kind of sadness we wanted the player to feel, so we went towards a more grounded quality in our splicers.

This Brute to the left illustrates a really gross idea that people were splicing so heavily and so fast that their very flesh would grow around their clothing and adornments. ”

— Jeff



“ With the splicers we were trying to push real hard the idea that basically they're drug addicts. So he's got his arm tied off. He's shooting up some plasmids. He's bandaged up from too many track marks. ”

— Colin



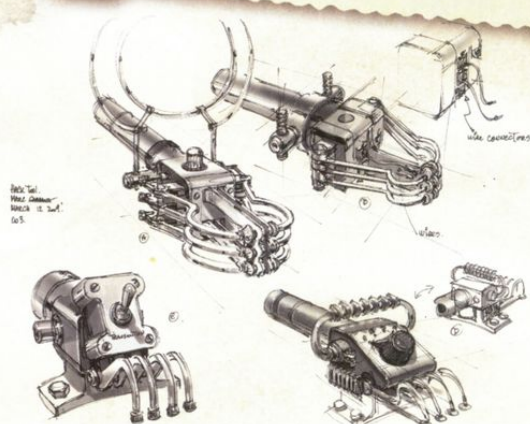
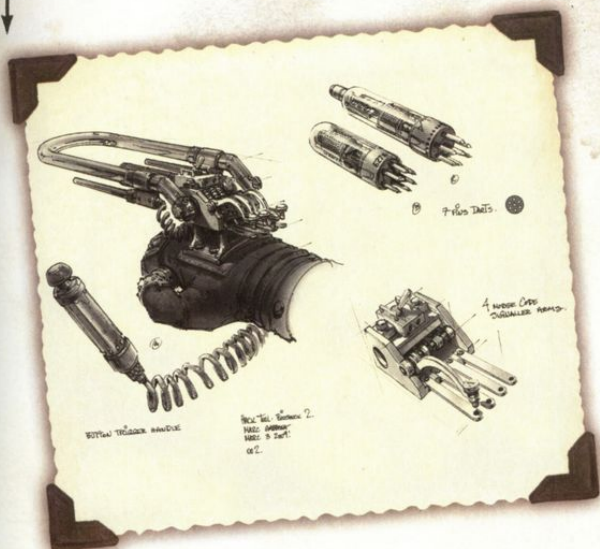
“Brute’s my favorite splicer in the whole game. I adore this guy. I think he’s so charming. You look at him and now he’s totally human. You can tell he has some pride, some confidence but he also has some cool BioShock charm to him, like his tattered vest. This is great example of showing a level of cancerous deformity combined with humanity still being intact. This is someone who’s drug use pushed things too far. You can tell he was once a sympathetic person before he started to come apart.”

— Jeff

HACK & POOL

⚡ The hack tool took a while to get right because it's a weird idea — you're shooting a thing that hacks stuff. It's kind of an out there BioShock concept. We went through a lot of different ideas with complex parts, but they felt very messy. ⚡

— Jeff



⚡ In the end, the hack tool was kind of modeled after the insides of a piano, and the big loops were inspired by classic rabbit ears. It had this cool period feel to it. ⚡

— Jeff



⚡ The darts you shoot are vacuum tubes. ⚡

— Colin

V.1



V.2



V.3



⚡ This splicer, one of Seamus Gallaghers great splicer designs, just wanted to be beautiful and it all went wrong. She had so much surgery that her smile went beyond beautiful into the grotesque. Plasmids promise were that they would make her prettier, but in the ending giving her a severe hormonal imbalance the result of which were pollups and unsightly patches of hair. ⚡

— Jeff

BRISQOL 2
BAYPINE ORTEG
SLOMAN



BIO SHOCK 2
 BREADWINNER
 OATHO
 SCAMAS



V.1



V.3



BIO SHOCK 2
 BREADWINNER
 COLOR
 SCAMAS



Bioshock 2

LADY SMITH
THUMBS

Seamas

43

44

44





“ With how nasty these characters are, we’re also trying to push a little sexiness. We’re showing some undergarments there. With most of the splicers, if you look, you can see some sort of underwear. ”

— Colin



v.1



v.2



v.3

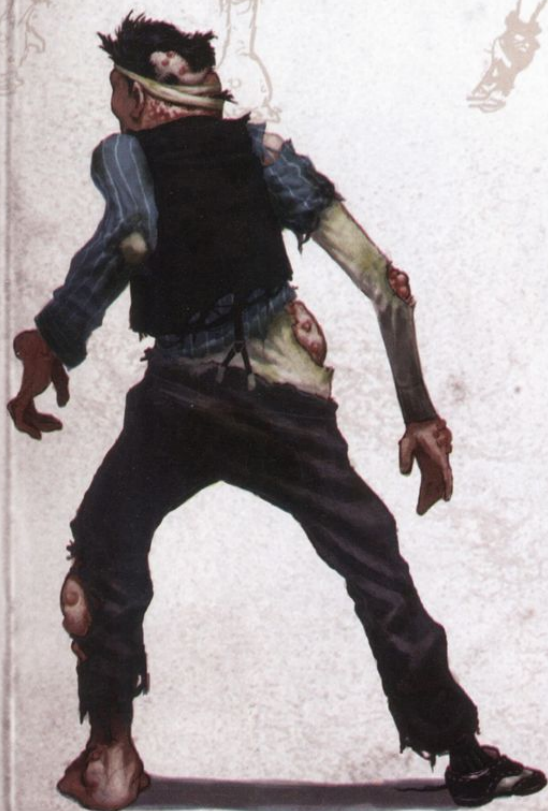


BIOSHOCK 2
DOC GROSSMAN
COLOR
séamas





Bioshock 1
Toasty Ortho
Seamas





B109

T045

Scam



MULTIPLAYER CHARACTERS

⚡ The first thing we did before creating the multiplayer characters was look at the BioShock characters and talk to the guys in Marin to see what they liked and disliked. We tried to get the philosophy behind who the splicers were, and the roles they played within Rapture. ⚡

— Mat Tremblay
MP Art Director, Digital Extremes



FINAL SPICED LINEUP
Rapture 2 - © Square Enix - H&M Style

⚡ We explored archetypes, because we really wanted to have archetypes of people who would have been found in everyday Rapture. In BioShock there were many different characters in there from the fisherman to the Baby Jane character to Big Daddy, Little Sister and Toasty. We wanted to give the players an opportunity to experience a similar type of range of characters. ⚡

— Mat



“ The football player is a link to BioShock because Ryan had a football team. ”

— Mat



She looks great and is approved!
She looks like someone who
wanted to be beautiful
so much she destroyed
herself.

I made her shoulders
a little narrower/
more feminine.

“ The actress started out being quite a bit older than we see her in the game now and a little more road worn. She was quite embittered because she couldn't find work anymore and younger starlets were taking over her roles. Now she is in between what we had initially wanted her to be and what would be an era starlet. She's the type of woman that has a wiggle when she walks and has this long, flowing gown. Her personality, if you can imagine, is just one of being embittered and wanting more, feeling cheated by her life on the surface. ”

— Mat

SPL
BIOSHK

SPICED STARLET (Mlle. BLANCHE)
BIOSHOCK 2 - C. SELLARS - OCT 16/08





“ We wanted to present players with an opportunity to experience the characters prior to those who had fought in a civil war for a long time, so we experimented with a number of concepts. I think we had 26 character concepts at one point. After talking to the guys in Marin, specifically Jeff Weir and Hoagy, we whittled down what the archetypes were going to be and talked to Jordan about how they fit in the story and how they would relate to the narrative of BioShock and picked the best cross section of people. ”

— Mat



Moved eye slightly and darkened area around eye with red to make eye more of a focal point

Made nose more asymmetrical and used sharper angles to make him seem less "soft"

more asymmetry to beard

Enlarged mouth, gave more of an underbite, made teeth crooked, of set jaw

REVISED SPLICED FISHERMAN 5
BIO SHOCK 2 - C SELLARS - DEC 12 /08



Skin grafts should have dimensionality -- change the silhouette



Spliced - In an attempt to make himself less recognizable he has had multiple facial surgeries that have gone wrong leaving him disfigured and grotesque. In addition, to aid in his pugilist antics and any further need to escape from incarceration he has larger hands and forearms than usual, though it is hard to tell as they are covered in jailhouse tattoos.

SPICED JAILBIRD (REVISED)
SHOCK 2 - C SELLARS - DEC 1 / 08

Mask Accessories



“ We wanted to find a group of people that were varied and distinct from each other and had interesting silhouettes but also had an interesting tie to the world of Rapture. ”

— Mat



Push deformities
Open up shirt, expose sores, more grotesque growth. Removed most of mustache (too distracting)
Make sure you can read the change when the character is small on screen.



REVISED SPICED PLAYBOY (OSCAR)
BIOHOCK 2 - C.SELLARS NOV 13/08

“ What we really wanted to do with the multiplayer is try to give these characters as distinctive a silhouette as possible and give players the opportunity to live vicariously through them in some form. ”

— Mat

SPICED MR. BRIMLEY (REVISED #2)
C.SELLARS SEPT 25/08

“ The welder, named Jacob Norris, was the first guy to go through the concept and approval process. He was the first character to be in the game. He was the first guy to go from unspliced to spliced. This guy is kind of the token. He's probably my favorite. He's responsible for helping build Rapture. He's a blue collar guy and all his barks and everything about him fits that blue collar persona. He's got one of the most iconic silhouettes, too. He is the one character out of all of them that has a set of tools that is specific to him and that really shapes his silhouette as he has tanks on his back. It allows people to really stand out amongst the other characters. ”

— Mat



SPICED WELDER (REVISED #2)
C.SELLARS SEPT 24/08



“ This mystic character has seen the most variation. He actually started out as a lovely magician's assistant — think of the Rockettes-type of tailcoats and fishnet stockings. So to see what we have now, the journey has been pretty long and varied with him. This guy's character came mainly from 2K Marin in that they wanted to have a Baron Sunday of James Bond fame type of character so that's how we got to this guy. ”

— Mat

“ The housewife is probably my second favorite, the welder being number one. She has a great personality. She’s deranged and demented and slowly losing her marbles. She yells at the Big Daddy to get out of her garden because she thinks he’s the family dog. She’s not somebody we saw anything of in BioShock so we thought with her it would be interesting to see who the everyday person was in Rapture. What does a Splicer’s mom look like, anyway? ”

— Mat



Approved, with one caveat. Let's remove the too off skin revealing flesh and replace it with deformities

SPLICED HOUSEWIFE
C. SELLARS SEPT 26/09



Make sure that the ends of the surgical additions don't look like baby hands grabbing her

SPLICED BATHYSPIRE PILOT (REVISED)
BIOSHOCK 2 - C. SELLARS - NOV 24/08

“ When we started splicing them, we chose their deformities based on each character’s personality. In the actress’s case, she wanted to sing better and be more beautiful. In the fisherman’s case, he’d be better at trolling the deep sea looking for junk and treasure and the odd fish. They are not as deformed as BioShock characters might have been because they haven’t been splicing for as long, but they show glimpses of where they are going. ”

— Mat





BIG DADDIES

Big Daddies represent BioShock: They are iconic fixtures in Rapture. In BioShock 2, you step into the shoes of the first Big Daddy and assume the role of one of the most feared beings within the city walls. Designing new Big Daddies posed a significant challenge: Not only did the team have to design a playable Big Daddy, but they also had to create other Big Daddies that would still present a significant threat to the you, despite the fact that you now also wield a drill.





“ I really focused on old WWII bombers for the look. If you came around a corner and saw this guy, you would think ‘this is a bad ass Big Daddy that’s going to kill me.’ ”

— Colin

“ I have a lot of my artwork hanging in my office, and this one I get the most comments about. ‘Who’s that character? He’s pretty cool.’ One of the things about the sequel that struck me was that you were now Big Daddy so there’s sort of the worry that you’ll be too much of a bad-ass and there won’t be a challenge. So that’s one of the main ideas about this guy. He’s a Big Daddy but bad assified to a higher degree—if there were submarines snooping around, these guys would be able to go out in the water and handle business - take out the trash, basically. ”

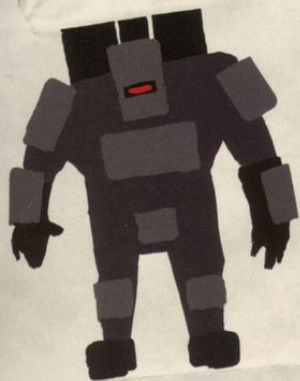
— Colin





⚡ These are built more for single person of military defense whereas Rosie and Bouncer were more geared towards utility. These guys are only there to take you out. ⚡

— Jeff



EX-25



⚡ What I always really liked about these guys is they were really heavily armored. Some of the designs have the shields. I always thought that was way more defensive than the other Daddies seemed to be. ⚡

— Colin



⚡ Another idea was that these guys would be stationed out in the ocean to wait for whatever kinds of threats come to Rapture, so since Rapture went into total chaos, they'd be stranded out there and be covered in barnacles and be nasty looking. ⚡

— Colin



⚡ Rumbler is a BioShock model with a new color treatment. The one from the first game we felt was a little too colorful and saturated and didn't quite fit the more realistic earthy subdued tones of the other Big Daddies. ⚡

— PJ Leffelman
Lead Animator, 2K Marin



“ The Alpha Series wasn't that wide open conceptually because he's basically the player character broken. With a lot of designs we start with 'okay there's this character and it's going to be this and this and this' and you start with a blank piece of paper. You explore shapes. You explore sizes. Then you finally come up with the design, whereas this is more or less a variation of the player character. ”

— Colin

“ Alpha Series was an absolute nightmare. I got a concept that I wasn't entirely sure was going to work because there was a lot of style drawn into the concept and there were production issues with trying to get these guys animated. They use the animation from a different Big Daddy, but based on the concept, they were going to need all new animation. So, after building them once, and realizing that there was no way we were going to be able to animate them for this style, we had to go back and remake the whole thing—we made them bigger and stronger. ”

— Brendan

“ We transferred the idea of Demo Daddy's barnacles to this guy and gave the idea that they'd been around the parts of Rapture that had been reclaimed by the ocean. ”

— Colin



“ Jordan had this idea of this character being all tweaked out and there would be certain areas of him that would be very spastic like... do you remember Jacob's Ladder at all? One of the characters there had pieces that would flap around and he'd be real spastic and creepy. ”

— Colin



“ If you were to encounter one of the Demo Daddies in one of the levels, you would think 'oh man, that thing is going to kick my ass.' This thing is more unpredictable. 'I might be able to take that thing out but I don't want to go up to it because it's kind of fucked up looking. ”

— Colin

⚡ When you saw the early Big Sister demo, you can see that it has these arms attached to a Rosie body because his design wasn't finalized yet. ⚡

— Jeff



⚡ Player Big Daddy was one of the weirdest design challenges I've ever had. I had to start with his hands. Usually when you draw a character, you start with an overall silhouette. Maybe every now and then the head is super important and you might start with it, but typically you start with the full body and a loose overall idea; big fat guy, tall skinny lady, whatever. But for him, I designed from the fingertips to the elbows. Then later we realized when the character does a big motion, you're getting a ghost bicep, so then I designed from the forearm up to the shoulder. It was much later I had to design a body, legs, and a head to go with the arms. ⚡

— Colin



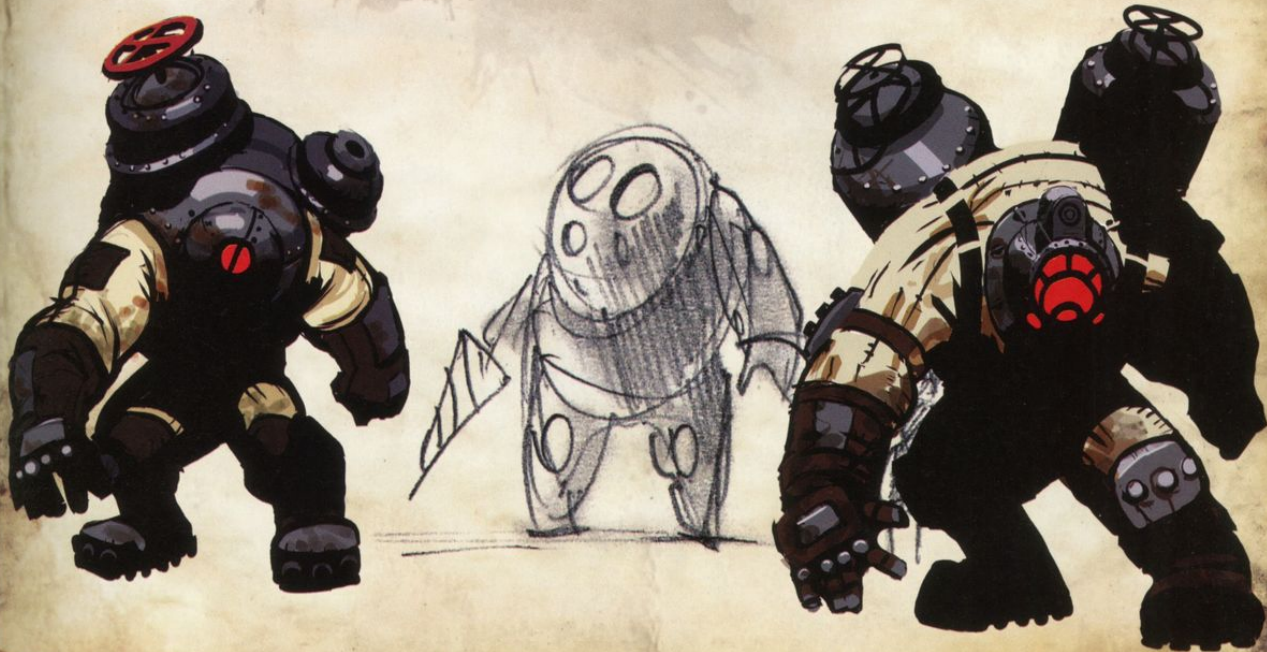
⚡ It seemed very important to a lot of people to convey the Bio-ness and the gross textures on skin. It took a long time for us to figure out how to show this—would the Big Daddy have his sleeve rolled up? That was kind of ridiculous. ⚡

— Colin



⚡ One interesting thing about him is that in BioShock you had all these cool and gross plasmids—your arm turned to bees, fun stuff like that. But now you're wearing a Big Daddy suit so we had to get around the idea that you're wearing a suit but still little things come out of your body. ⚡

— Jeff



⚡ The little iris aperture thing on his arm was the idea he would have some weird parasite because instead of actually experimenting on a human to make the early Big Daddies, they would have this parasite to test plasmids. The little iris would open and this weird parasite would come out and you'd see a fire plasmid on the parasite or eyes coming out of this freak. ⚡

— Colin



? Following Eden/Adam

— JUST FOLLOW THE TRAIL



⚡ Designing the Player Big Daddy was very much like the opposite of the Alpha Series. This is like 'oh, we can explore a large, hulky one or a fat, schleppey guy. ⚡

— Colin

I AINT YER DADDY
AND I'M SICK OF PLATIN' BABY
SITTER...



⚡ It seems like kind of a goofy idea now, but you're trying to avoid clichés in video games where everybody else is muscle bound and every female has the huge breasts. Why not try the schleppey guy? It didn't work out in this case, but... you know. ⚡

— Colin





⚡ Regular Big Daddies have this mind control goop, so when they're passive, it glows a yellowish-green and when they get angry, it glows red. The idea we had is that Player Daddy's mind control goop has been drained so the other Big Daddies are more drone-like, almost zombies but this guy is more sly - jumping around, thinking for himself - so he would be more upright and focused. ⚡

— Colin

⚡ Another funny thing about PBD - we designed his faceplate to be the oval shape because we were trying to make it match the wide-screen aspect ratio. ⚡

— Jeff

⚡ I did a lot of iterations and one of them was it was like a perfect rectangle. ⚡

— Colin



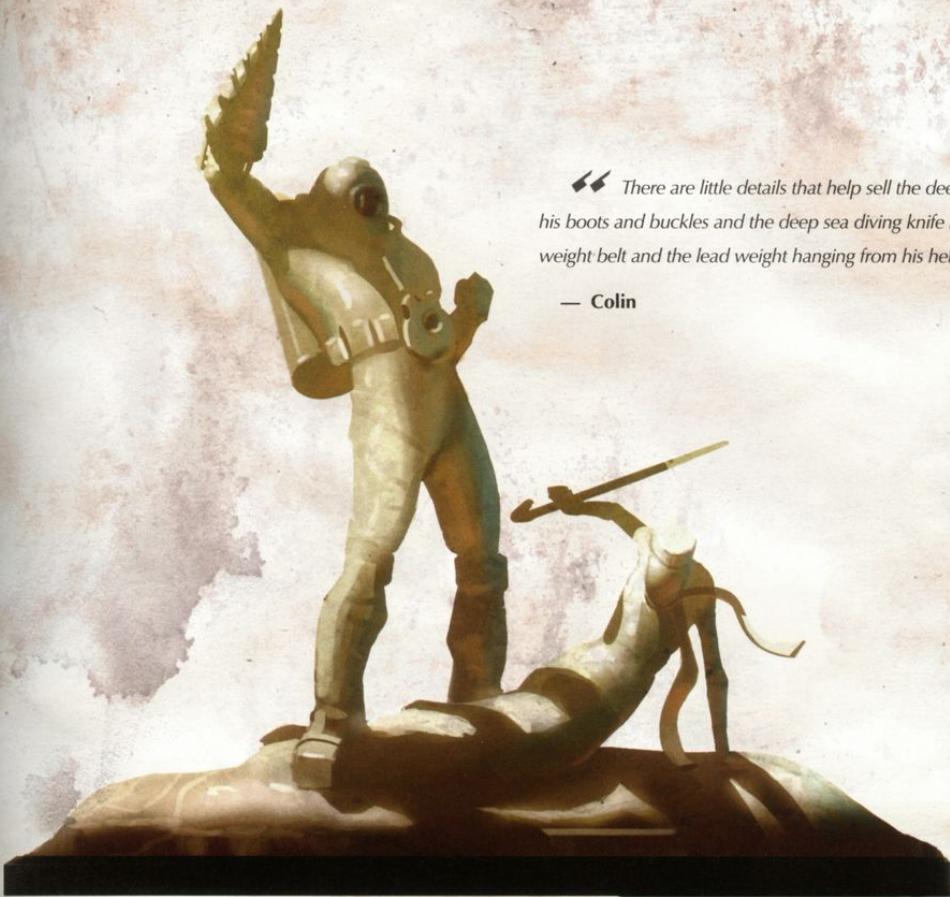


“ He was Subject Delta, which shows he is pretty early on in the line. The first Daddies are the Alpha Series. He’s basically the first functioning one that worked without going crazy. The insignia on his hand means Delta and that’s how Lamb knows him. ”

— Jeff

⚡ There are little details that help sell the deep sea diving suit Big Daddy, like his boots and buckles and the deep sea diving knife hanging from his belt— also his weight belt and the lead weight hanging from his helmet. ⚡

— Colin



Fix '01



Fix '01

“ We had the idea that they were seen through the Little Sister's eyes as wind-up toys—old time tin toys that are gorgeous and shimmering. We fooled around with the idea of having a wind-up crank on their backs. ”

— Jeff



“ All the Deco Daddies look more or less like knights in shining armor. That's how Big Sisters and Little Sisters have such love for this character. This is how they see the Big Daddy - as this perfect thing. ”

— Colin



“ This Big Daddy was Eleanor's vision of the perfect Big Daddy. It has this knight in shining armor feel about it. It was quite tall and ornate with a lot of long, vertical forms. It was quite a beautiful character. I was sort of disappointed that we didn't get it into the game. ”

— Brendan



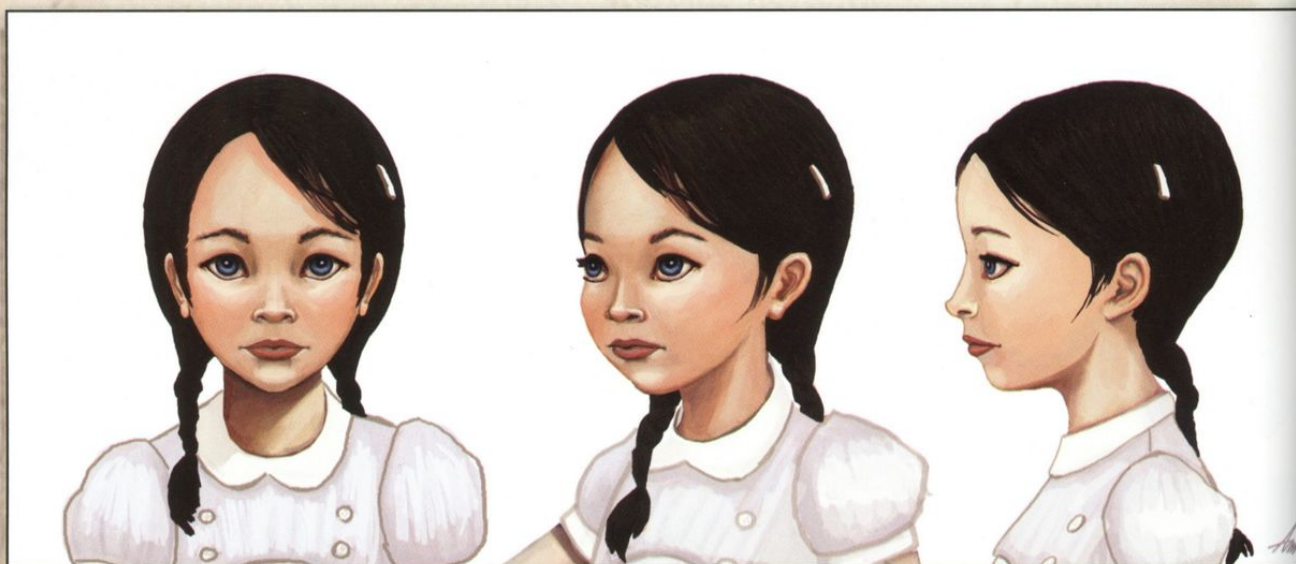
BIG SISTERS

Big Sisters are the new gatekeepers of Rapture: Born from Little Sisters, they don costumes much like their former protectors—the Big Daddy. However, these lithe, broken, mysterious creatures are worlds different from the hulking beasts that inspired their design, and everything from the way their armor appeared to how they cocked their head had to tell the story of their creation.



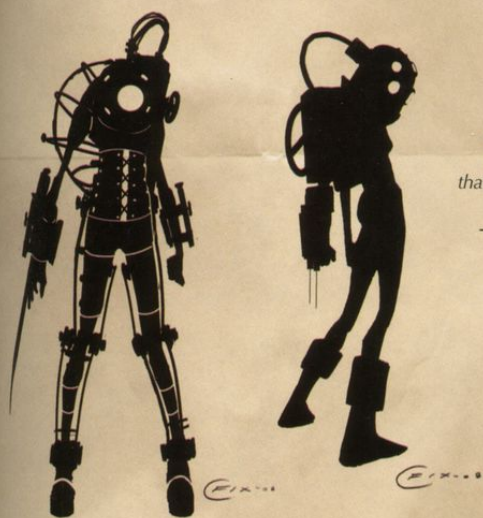
☛☛ Originally, Alexander made the Big Sister costume. It was contact with her that made him mutate and become this jellyfish-pupa-man-thing. As the story evolved, that's not the case anymore. Now, Lamb was trying to create this single sort of utopian being out of her daughter Eleanor by taking all the spliced minds of Rapture and putting them into one person. She tried creating this utopian being first with Gil Alexander and he couldn't handle it. Eleanor is a Little Sister and she had all this power to withstand what Gil couldn't. Big Sisters are enforcers—so if somebody doesn't cut it, they come in and clean up the show. ☛☛

— Jeff



TOP SIDE





⚡ The Big Sister was always pretty waifish because she was living at that age where children sprout to adulthood. As such, she's very gangly. ⚡

— Jeff



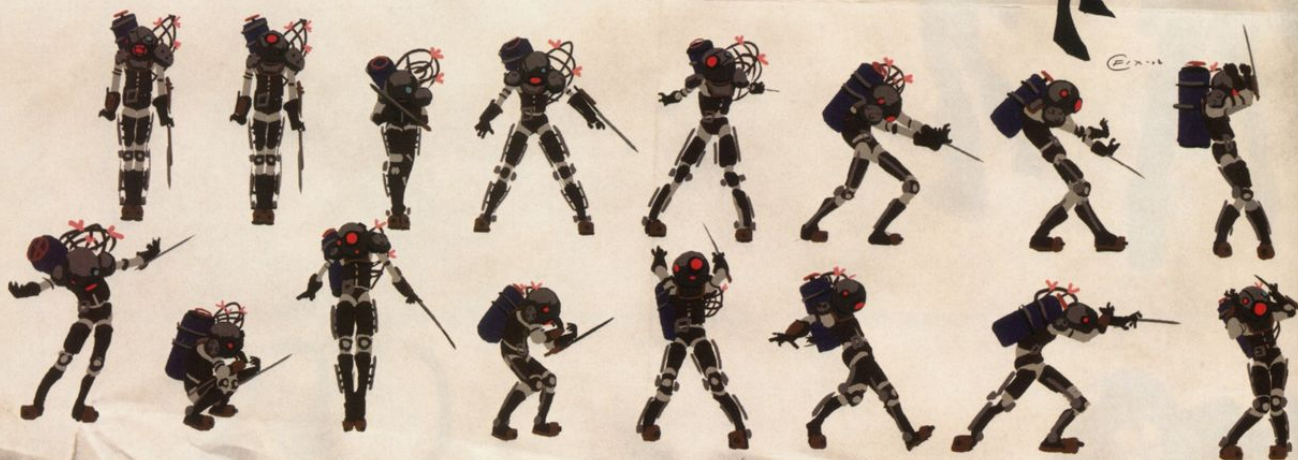
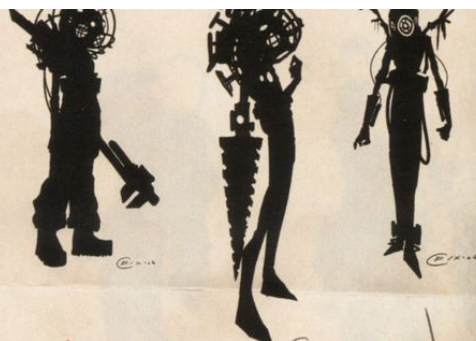
⚡ She had to read as a female and as a teenager. You had to get the sense that she was broken—mentally or emotionally. There were quite a few notes we had to hit from a glance. ⚡

— Colin



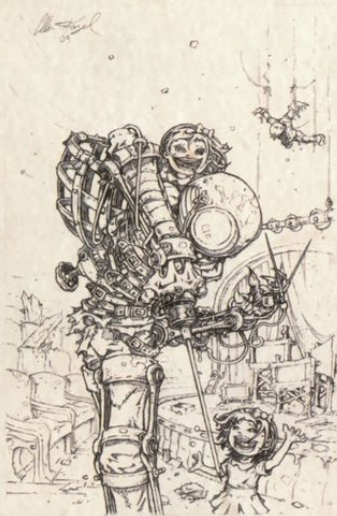
⚡ She had to have the look of a fallen angel. She was more made from found objects and improvised as opposed to being pre-manufactured. The idea was that she was inspired by Big Daddies and made piecemeal from them. ⚡

— Jeff



⚡ Point is that the girls, once captured, decorated the cages to make them prettier and the same holds true for the drawings on the tank—that while they were held up on the Big Sis's back for long periods of time that the girls would personalize their temporary home. ⚡

— Jeff



⚡ The drawings on the Big Sister's tank is a story telling device. There is a visual cue of what has happened on her back and also a visual cue to the player that she's a female. So it serves two purposes; one is story telling and one is identifiable marking. ⚡

— Colin

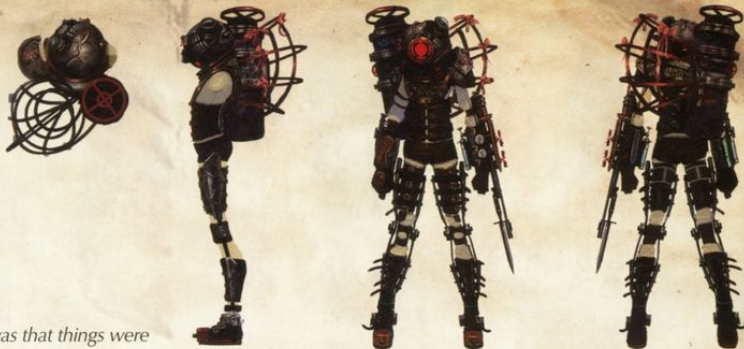


⚡ We wanted her to be more curious and inquisitive and one of the ways to show that is to have the head move around and pivot. That's way we made her helmet more sphere shaped and more mobile—so she can look around. It's also makes her more creepy. ⚡

— Jeff

⚡ One of the biggest pieces of feedback I think was that things were too symmetrical or too perfect. Whatever was squared off on her had to be made off-kilter. That helped reinforce the two ideas again of her being broken and being piecemealed together. ⚡

— Colin





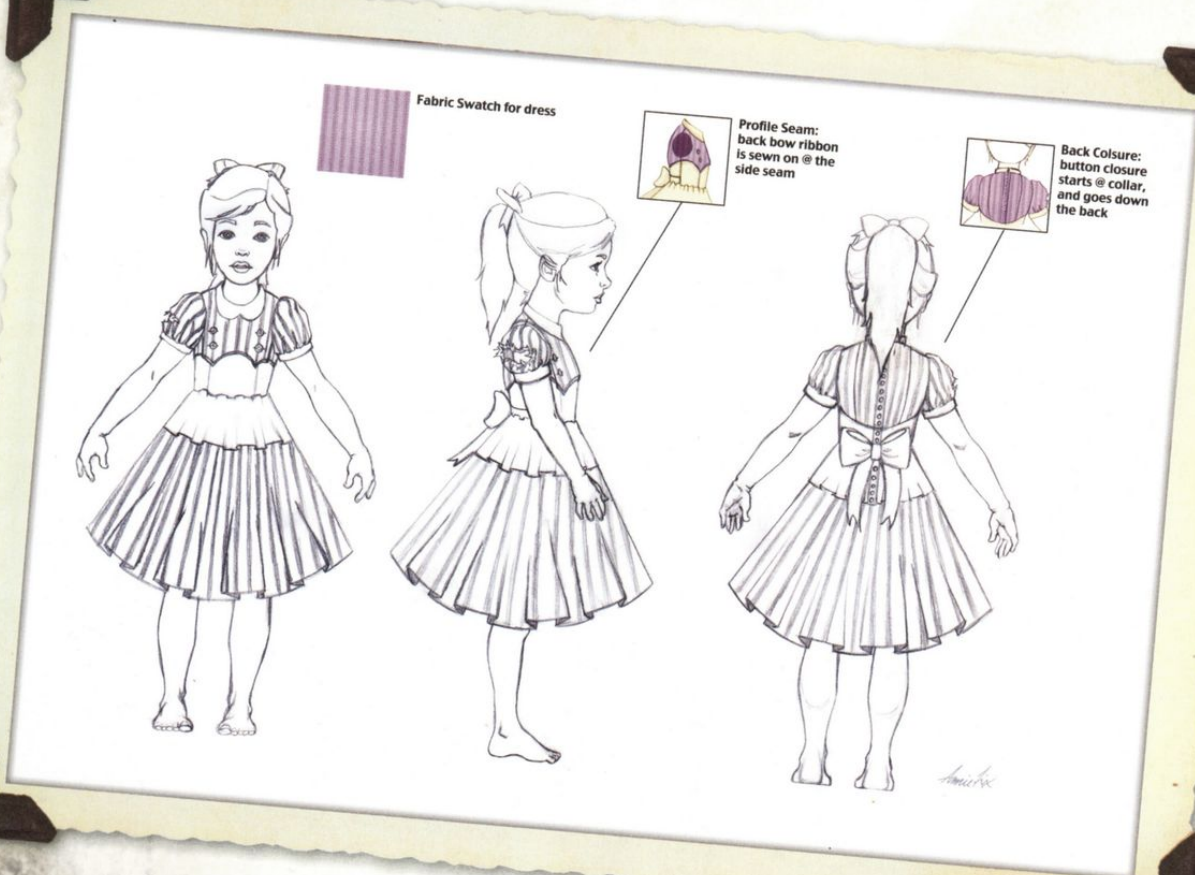
LITTLE SISTERS

Becoming a Big Daddy in BioShock 2 changed the way Little Sisters interacted with you as a player in Rapture, and as their protector, your choice to Harvest or Adopt them became that much more of a personal dilemma. To reinforce this new relationship, 2K Marin re-imagined Little Sisters without changing the character we already know so well.



“ We didn't change the Little Sisters a lot. All the changes were all geared towards her feeling like a real girl because you were taking on the role of Daddy in this game and we wanted her to feel like a girl you could really care for and want to adopt to become your own. ”

— Jeff



“ They still have exaggerated features, like the big eyes. It's that whole iconic baby cuteness that makes you not want to kill her—hopefully. ”

— Jeff





“ This game focuses more on the father/daughter relationship. The first game had a much creepier Little Sister. This time we want you to feel more like she could actually be a real girl. There are places in the Eleanor story about how horrible her life was and this feeling that these were real children and that they were taken against their will for the most part as opposed to being these creepy gremlin kids that were always there and always kind of disturbing. ”

— Jeff





“ In the beginning I was just told to design a Big Daddy doll. The Bouncer seems to be the most iconic Big Daddy, so I started thinking about different objects I could cobble together to make a Big Daddy doll. As the story started to become more and more solidified, we realized this doll is supposed to represent you, the player. If it looks like a Bouncer, there's a huge disconnect there. So I changed it to the final version we have in the game now. ”

— Colin



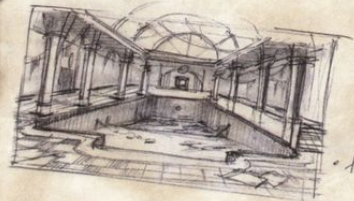
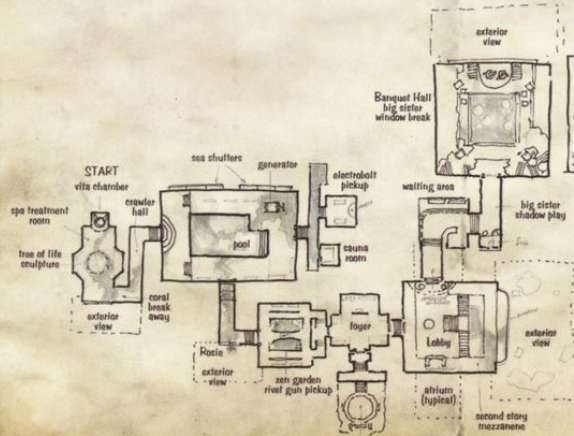
© X - 09



ENVIRONMENTS

Environments in *BioShock 2* are arguably some of the most interesting aspects of revisiting Rapture. For single player, artists had to explore not only new spaces, but also imagine what would have happened to an underwater city after ten more years of disrepair and violence. On the other hand, multiplayer artists were tasked with the challenge of taking existing locations from the first game and re-envisioning them not only so that they were playable for specific game modes, but also so that they reflected life in Rapture at the cusp of its demise.

PRELUDE CONCEPTS

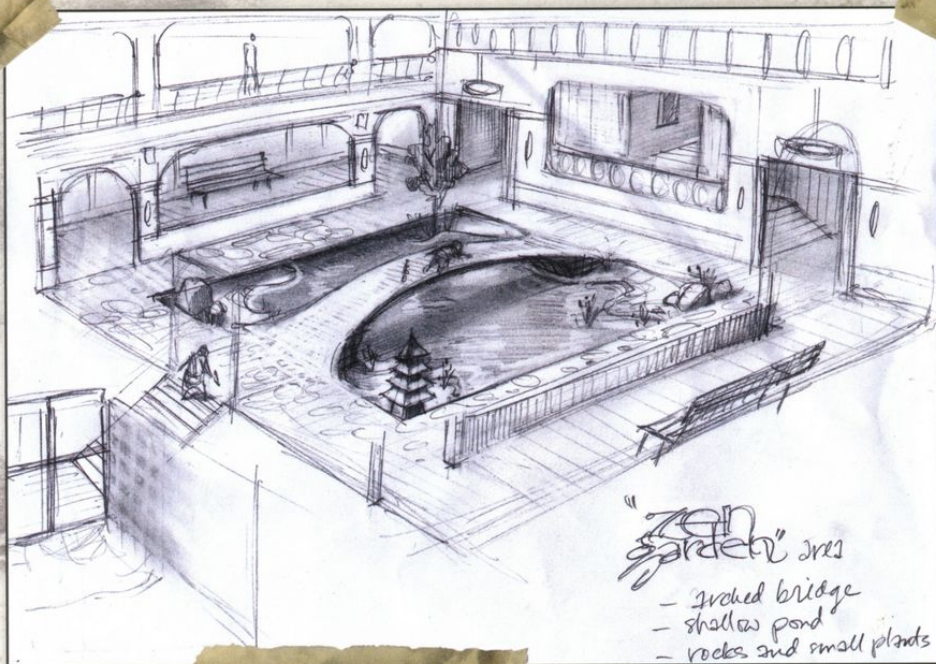


the pool room

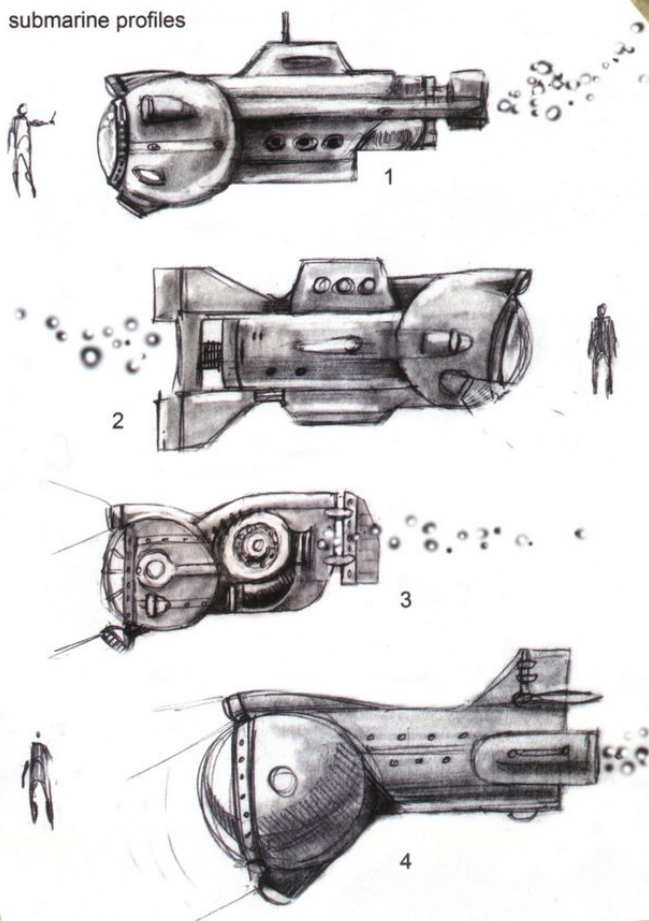
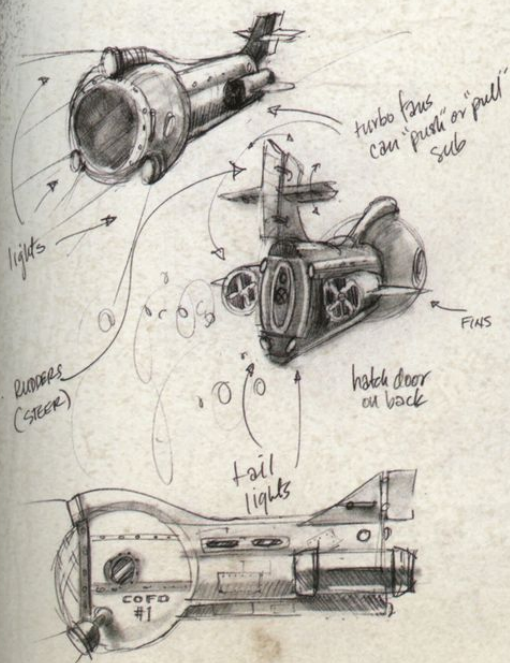


heading up out of pool area towards the sea garden + lobby

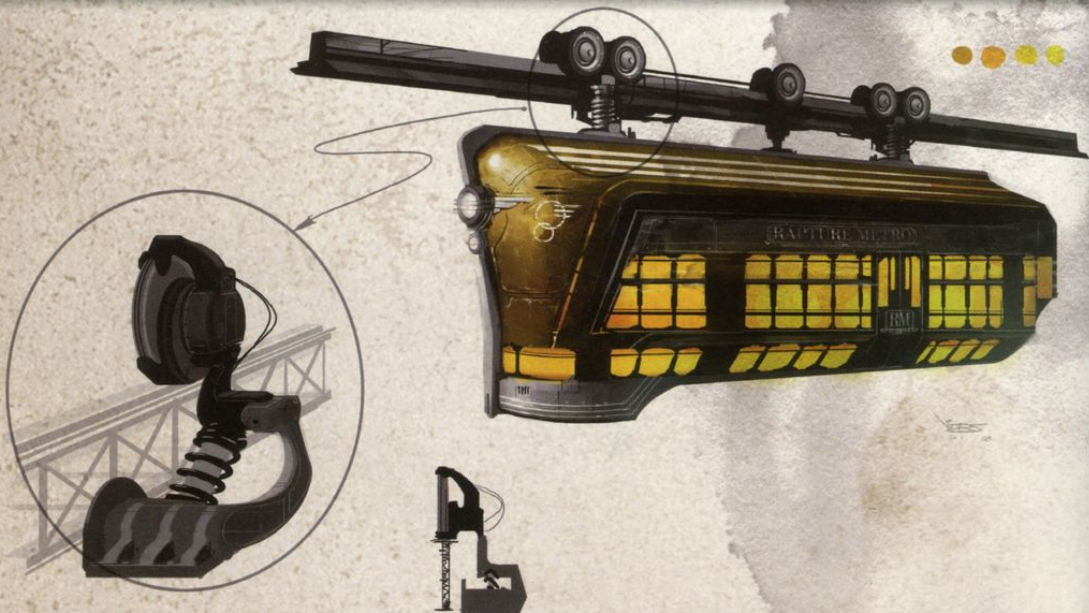
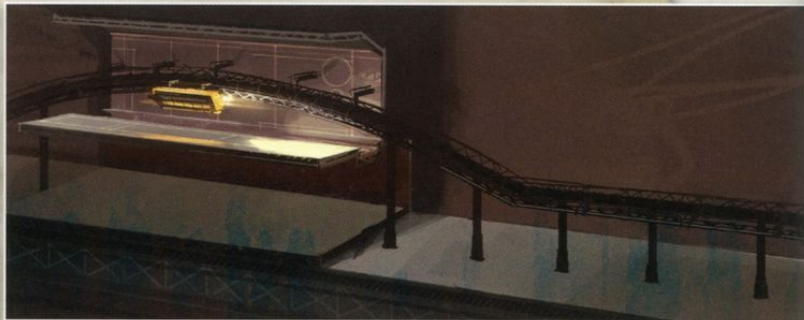
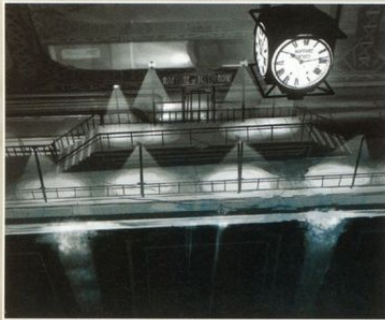


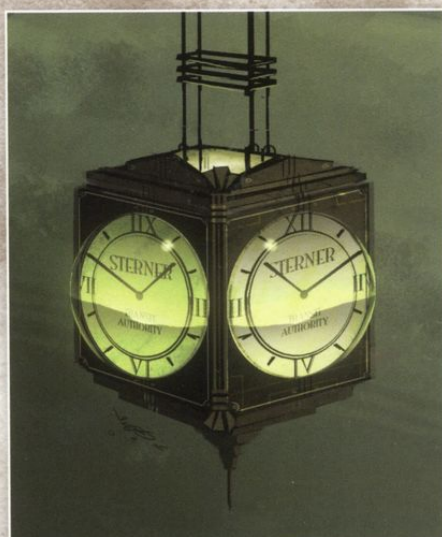


submarine profiles



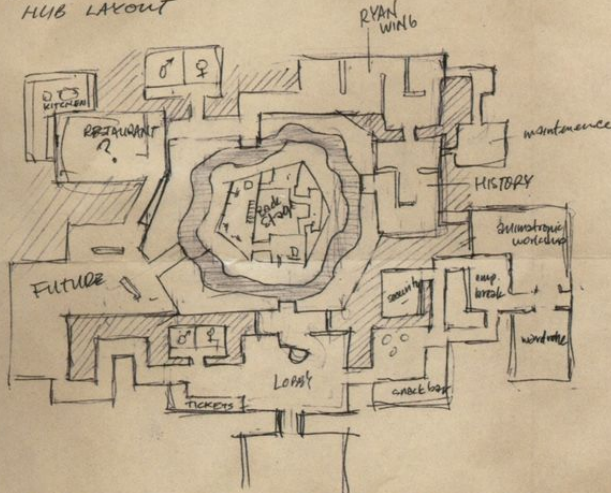
ATLANTIC EXPRESS CONCEPTS



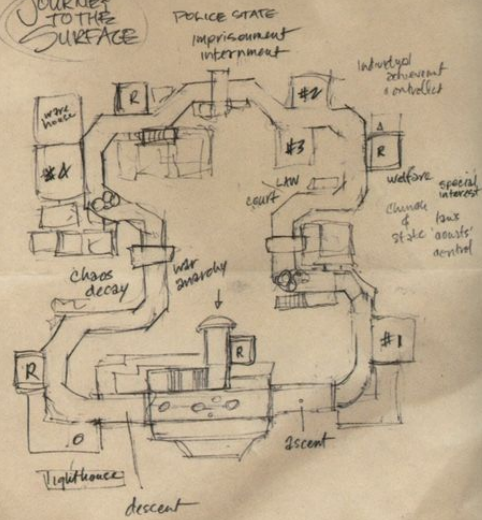


RYAN AMUSEMENTS CONCEPTS

EDUCATION HUB LAYOUT



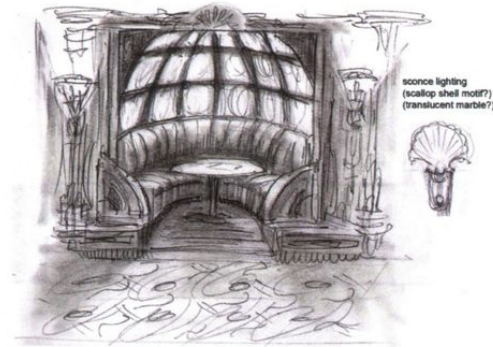
JOURNEY TO THE SURFACE



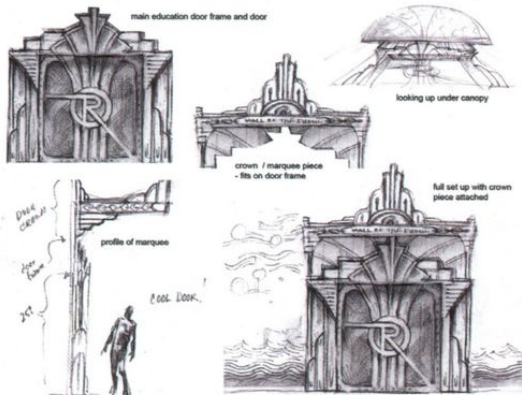
“ We call this level Education because it was designed to be exactly that. Ryan Amusements is a propaganda center for the children of Rapture to indoctrinate them into the whole philosophy behind Rapture. ”

— Devin St. Clair
Senior Level Architect, 2K Marin

education restaurant booth inset into wall like a bay window

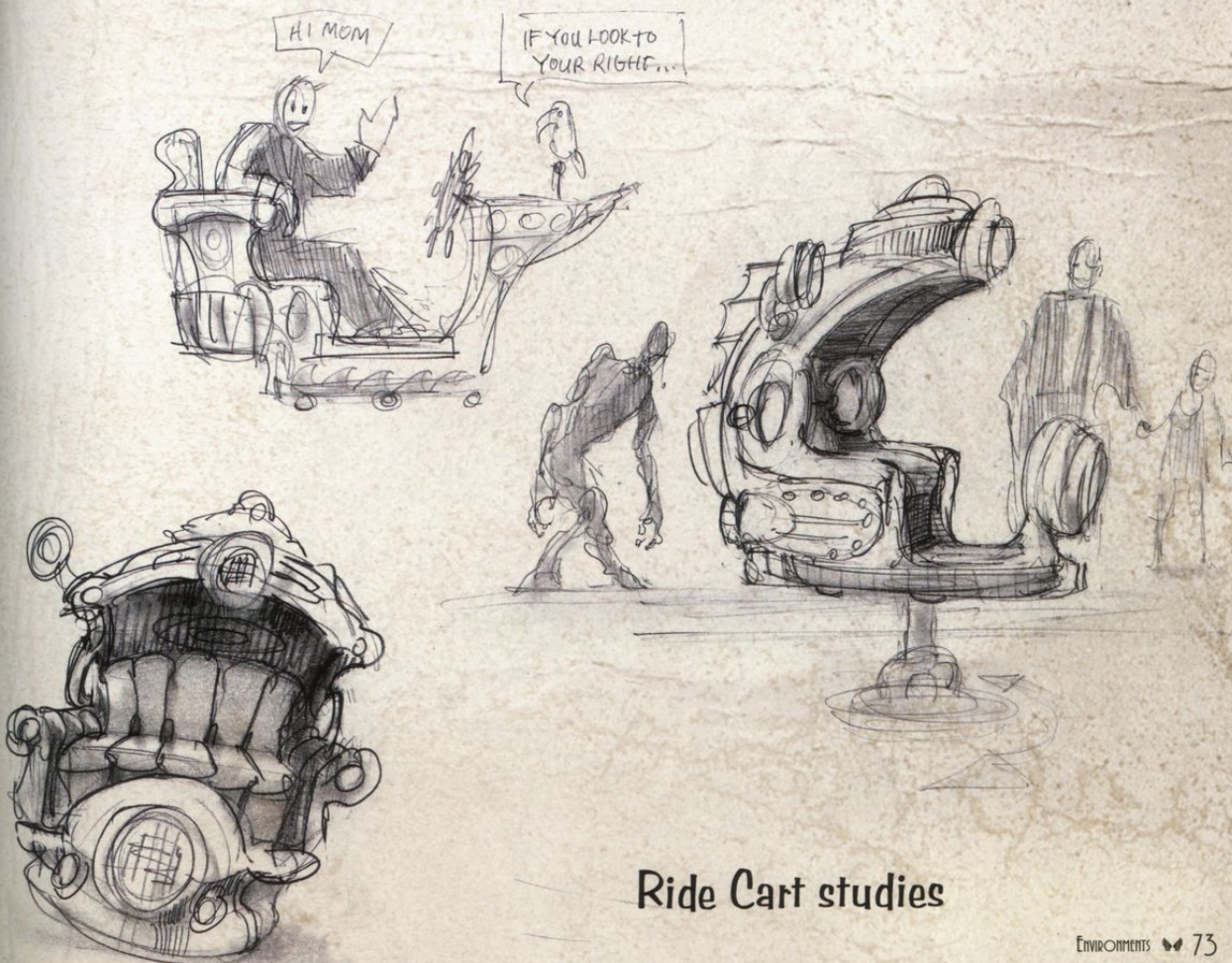
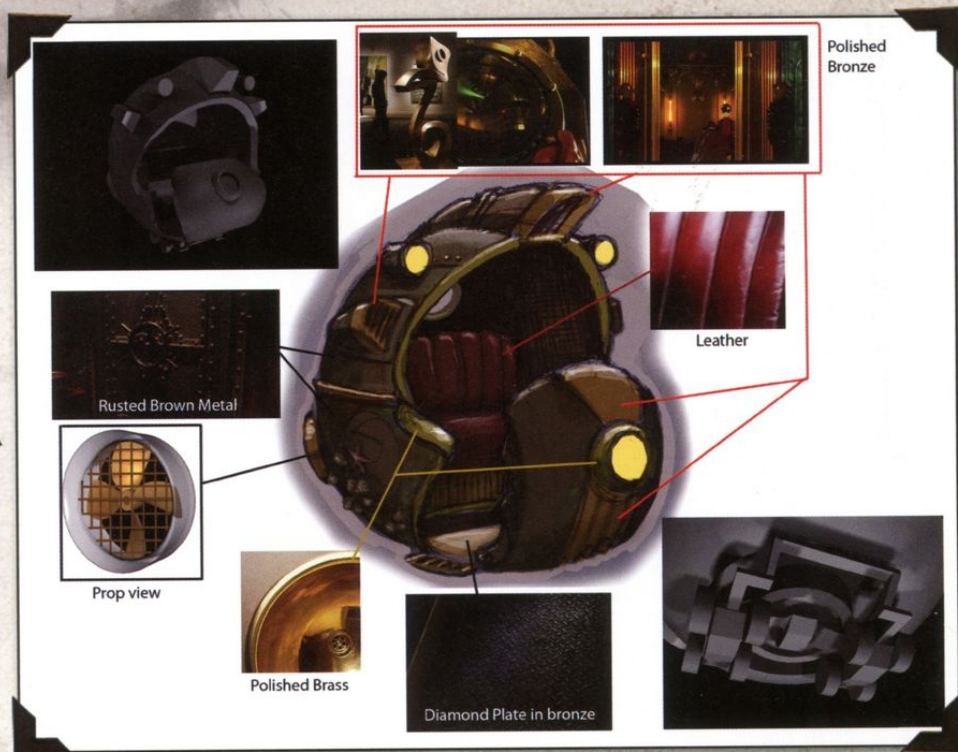


- booth seats - 90 degree, straight
- booth seat end cap
- trim system - used throughout - straight, corner
- window piece (looks into ocean)
- table
- sconce lighting
- ceiling lighting
- decorative panels (3x+) brass/bronze designs

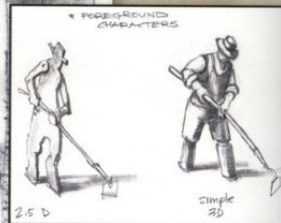
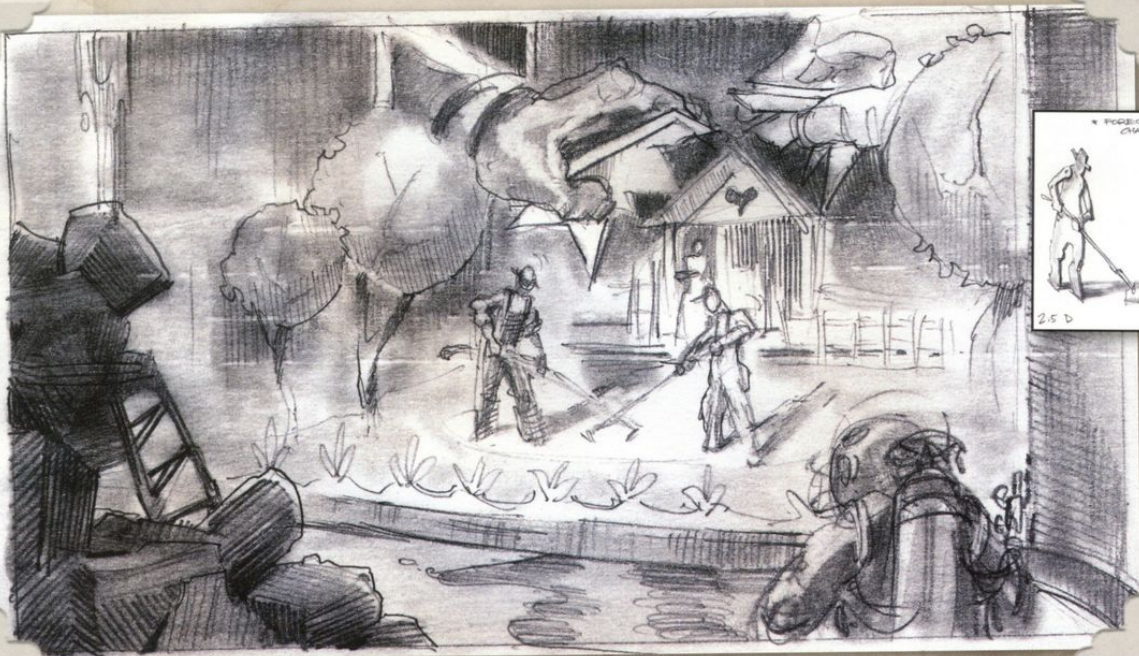


“ We were trying to find a way early on in the game to tell the player about the Objectivist ideology behind Rapture, but have it be interesting. We came up with the idea of this place being like *Pirates of the Caribbean* for kids. It's telling kids in this really didactic way about Ryan's ideologies, but we also learn about the city too. ”

— **Hogarth De La Plante**
Lead Environment Artist,
2K Marin



Ride Cart studies



ride scene - lesson 2a

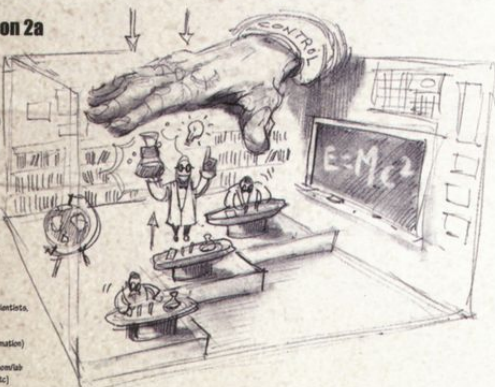
artificial controls

free markets and natural genius held back by controlling regulations and social mores

starting scene -
 - 3 scientists (defined by white lab coats)
 - working at lab desks with chemistry apparatus and dials
 - one scientist has the 'ureka moment' and starts to rise up above the other scientists

scene change -
 - lighting and music shift
 - giant hand comes down from above to suppress the individual achievement by pushing the rising scientist back down

assets -
 - 3 characters (male adults dressed as scientists, white coats & glasses)
 (animations: before, reaction, after)
 - stylized lab benches with apparatus (animation)
 - giant hand (animation)
 - supporting meshes that indicate classroom/lab (chalk boards and shelves, charts, maps, etc)
 - background matter



ride scene - lesson 1

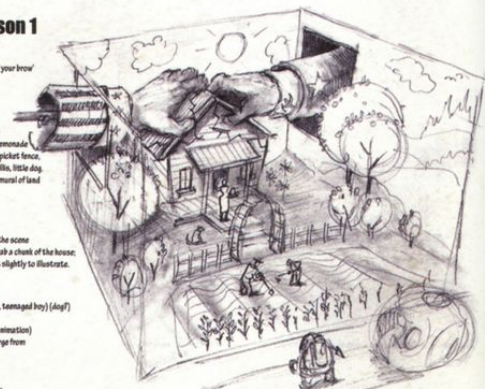
the parasite

government/church taking the 'sweat of your brow' in the guise of altruism

starting scene -
 - happy and bright
 - 3 main characters: man (farmer) & son working the field, mother on porch with lemmings
 - idyllic scene of little farm house, white picket fence, flower bed, roses climbing over entry trellis, little dog
 - lollypop trees and shrubs, background mural of land stretching so out far and wide

scene change -
 - lighting and music shift
 - large 'doors' slide open on each side of the scene
 - large hands reach into the scene and grab a chunk of the house; they pull and the the house breaks apart slightly to illustrate

assets -
 - 3 characters (male adult, female adult, teenaged boy) (dog?)
 (animations: before, reaction, after)
 - stylized house with breakaway parts (animation)
 - sliding door sections where hands emerge from
 - 2 giant hands (animation)
 - terrain mesh(s)
 - trees, shrubs, plants
 - white picket fence and trellis with roses
 - background matter



ride scene - lesson 2b

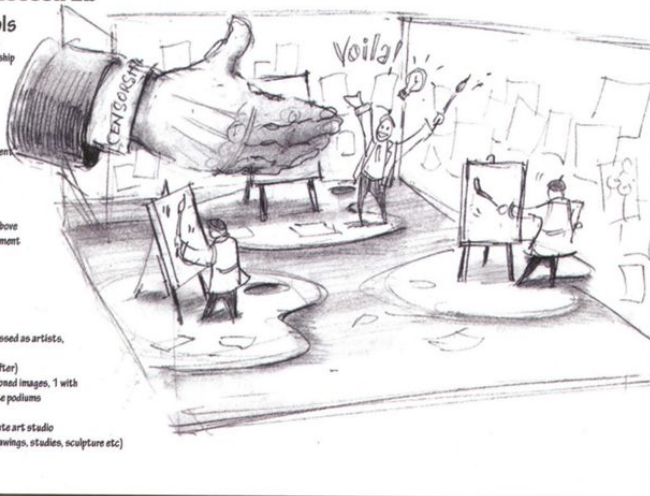
artificial controls

free markets and natural genius held back by controlling censorship and social mores

starting scene -
 - 3 artists (defined by berets and paint smeared smocks)
 - working at easels
 - one artist has the 'ureka moment' and turns present his piece

scene change -
 - lighting and music shift
 - giant hand comes down from above to censor the individual achievement by covering the piece

assets -
 - 3 characters (male adults dressed as artists, smocks and berets)
 (animations: before, reaction, after)
 - stylized easels; 2 with 'sanctioned' images, 1 with a nonobjectivist image on palette podiums
 - giant hand (animation)
 - supporting meshes that indicate art studio (easels, stools and shelves, drawings, studies, sculpture etc)
 - background matter



“ The different ride scenes were essentially pulled from the original film that gets shown to you on the Bathysphere when you first descend down in the first game. There are four major scenes on the ride. The first one is the “sweat of your brow” scene with a farmer working really hard, and then these huge hands come in to grab big pieces of his house and tear it away as if government and church are taking it for themselves. You’re working for the man which is not good at all. Then there are two scenes set up to show how scientists might come up with discoveries and get regulated—same with artists—all the scenes are designed to show the repression that happens on the surface. It’s designed to scare kids and make them not want to go to the surface and have no desire for anything except to be in Rapture. ”

— Devin

ride scene - lesson 3

deterioration into chaos

'looters' openly taking by force what they have not earned.

starting scene -

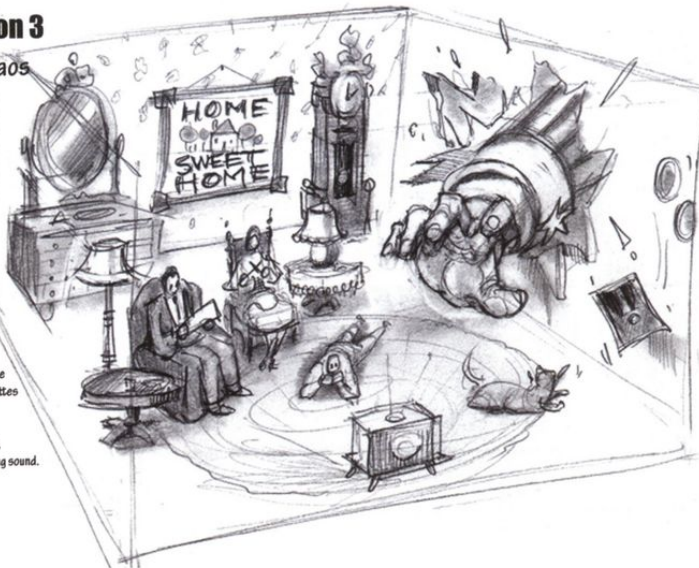
- 5 characters (father, mother and teenaged son)
- sitting in an idealized living room watching television (lickering light and laughter sound track)

scene change -

- lighting and music shift
- giant hand comes crashing through the wall and grabs the teenaged boy, dragging him out of the scene presumably to be drafted into the army.
- home sweet home needlepoint falls off the back wall revealing a window where silhouettes of soldiers march past.
- roof comes off or illuminates to show silhouettes of bombers flying in formation, dropping bombs with the tell-tale whistling sound.

assets -

- 5 characters (father, mother and teenaged son)
- (animations; before, reaction, after)
- living room interior with television, easy chair [for dad], rocker [for mom], side tables, buffet, grandfather clock, lamps, fish needlepoint, etc
- giant hand (animation)
- linked animation of hand dragging kid out of room
- background mattes



“ The last scene of the ride is alluding to the war and how kids would be drafted. So the family is sitting there all happy at home with the kids on the floor watching TV and then war busts out and the big hand comes in and drags the kid away. ”

— Devin



ride scene - lesson 3

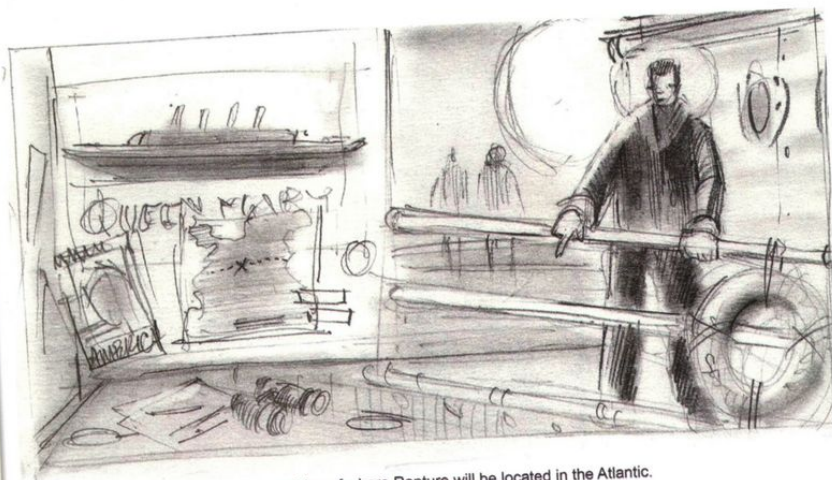
deterioration into chaos

'looters' openly taking by force what they have not earned.



“ We not only had to create the park, but also convey that the city had crumbled and there were people who thought this area was total BS. So we figured out that you’d walk through the ride and towards the end you’d see Andrew Ryan talking to you, but we wanted to show that people thought he was full of shit and have those Ryan areas be vandalized. ”

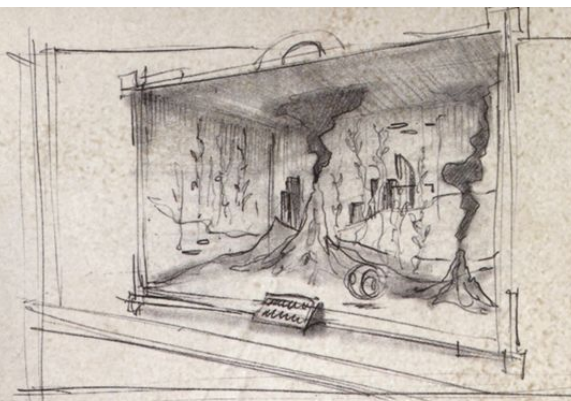
— Hoagy



Scene 1 - Ryan has a vision of where Rapture will be located in the Atlantic.

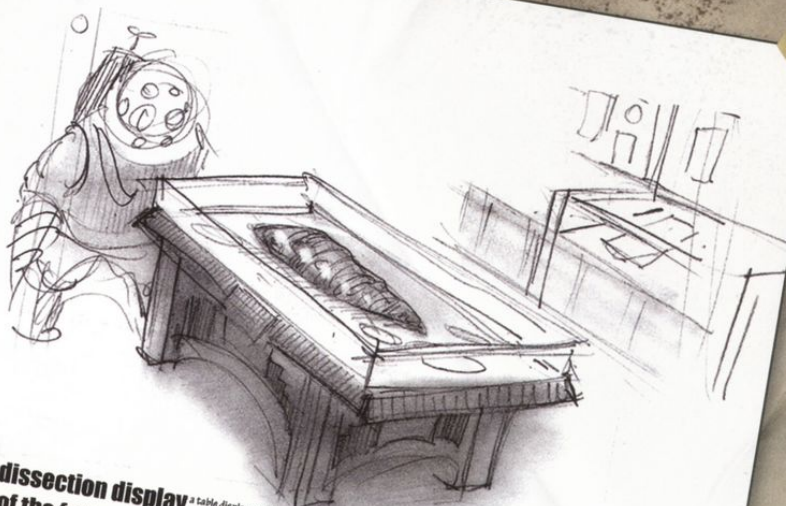
“ The whole place is defaced. It’s nice, too, because you can go through and rip Ryan’s arms off or rip his head off using Telekinesis. ”

— Devin



diorama - the deep sea floor

- the sea floor with a couple of Black smokers (animation?)
- key beds
- Rapture model in background
- water paintings on walls
- plaque & frame



slug dissection display (hall of the future)

- table display case (multiple use) with a slug dissected to show how Adam is stored and extracted



slug anatomy display (hall of the future)

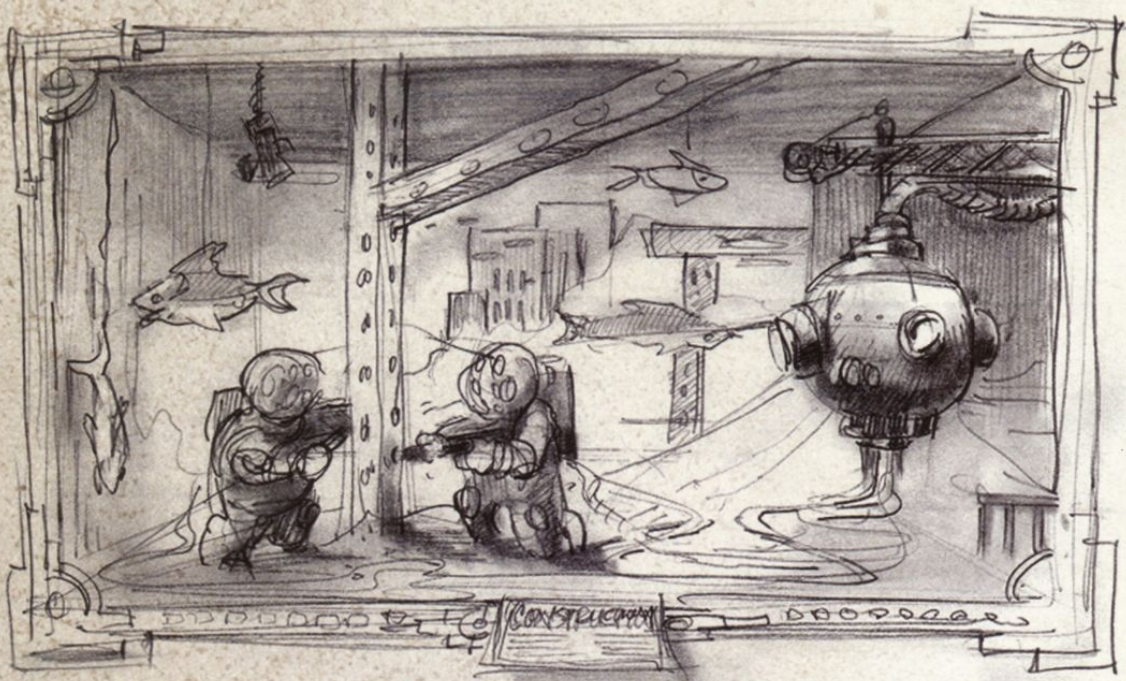
- display case (multiple use) about where Adam comes from (in this case; the stuff that comes from what the slugs ingest)
- a portrait of the person who discovered the slug connection.
- a slanted display (multiple use) case with objects that pertain to the slug harvesting.

“ The museum is more educational than the ride. It's also a way to clue the player in to the history of Rapture and show them some things without having to talk through them. ”

— Devin

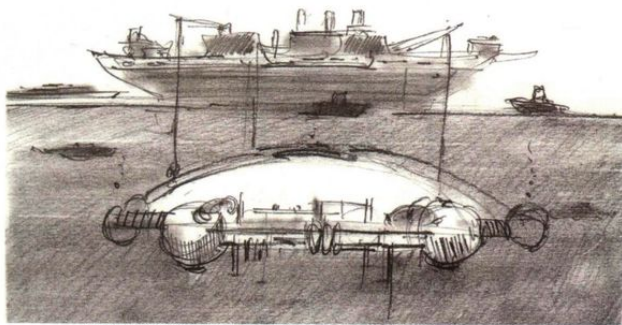
⚡ The museum is fixated on the actual construction of building a city under water. One of the dioramas shows these guys in diving suits welding the city together. That's alluding to the origin of Big Daddies. ⚡

— Hoagy

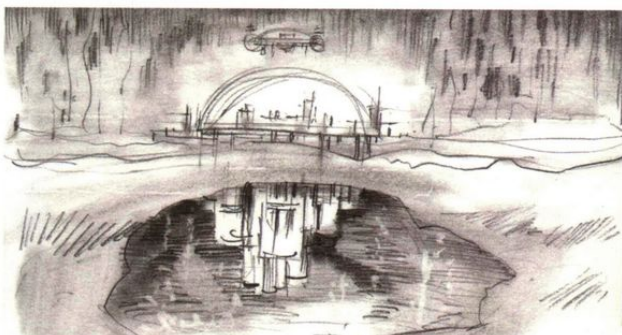


diorama - deep sea divers at work

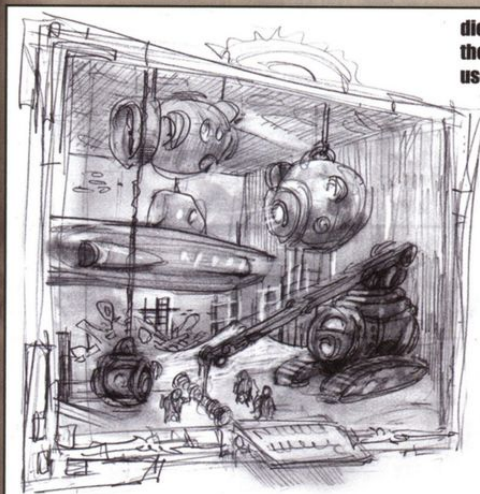
- two big daddy characters doing work on the foundation of Rapture
- back drop elements (air compressor thing, girders, fish, etc.)
- matte paintings on walls
- plaque & frame



Scene 2 - the building platform being used to transfer materials and equipment to the site.



Scene 3 - Rapture is anchored - (while drilling the piers, a huge cavern is discovered directly below)



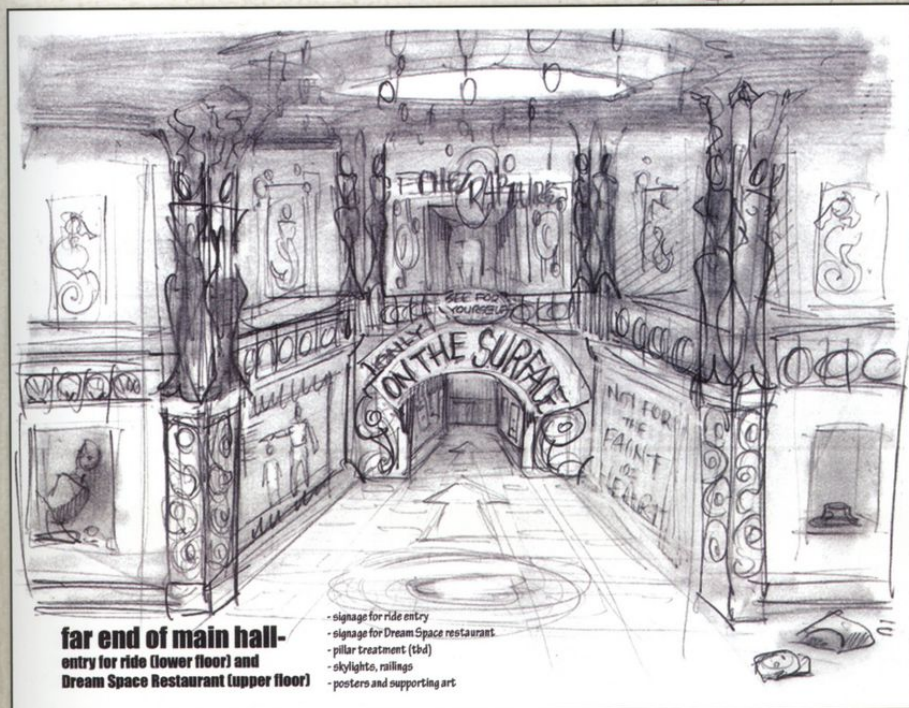
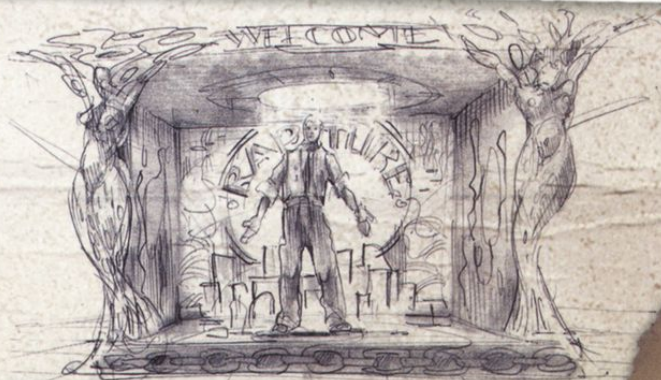
diorama - the heavy machinery use to build Rapture

- the battery
- a mini sub
- a construction sub
- a compressor unit
- etc.
- elements that show construction pipes, girders, etc.
- plaque and frame



⚡ We had these statues designed that showed Big Daddies were originally built to be the workers that built the city. They are these sort of vague Big Daddy-looking guys holding up a wrench. ⚡

— Hoagy

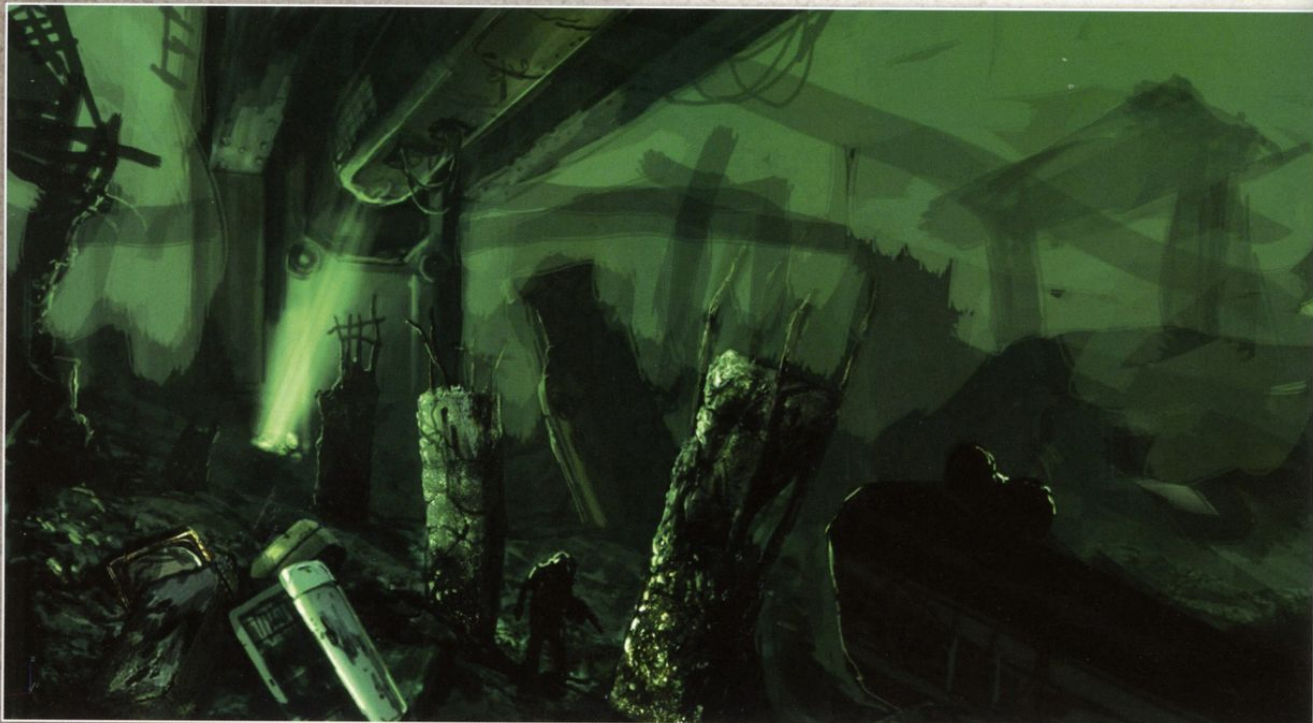


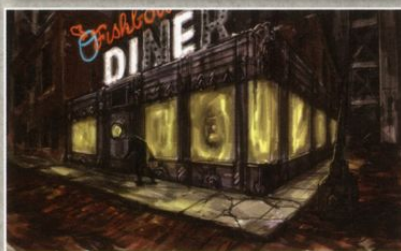
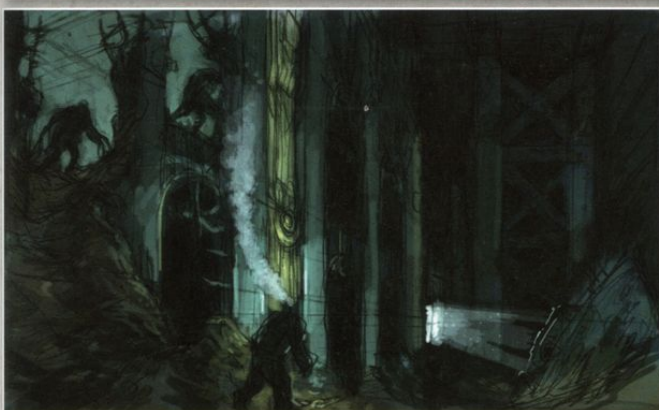
PAUPER'S DROP CONCEPTS



Pauper's Drop is a district that is under the tracks or under the Brooklyn Bridge or something like that. It's somewhere people are living where they weren't originally supposed to live. We came up with the idea of the Atlantic Express Train System that permeates BioShock 2. You go through all the train stations, but there was also a maintenance switch yard on the ocean floor where trains would stop to be worked on. But then at some point Sinclair realized that there was all this real estate down there that nobody was using for anything so he sublet or purchased it from Atlantic Express and built a low income housing area literally down under the Atlantic Express tracks. ⚡

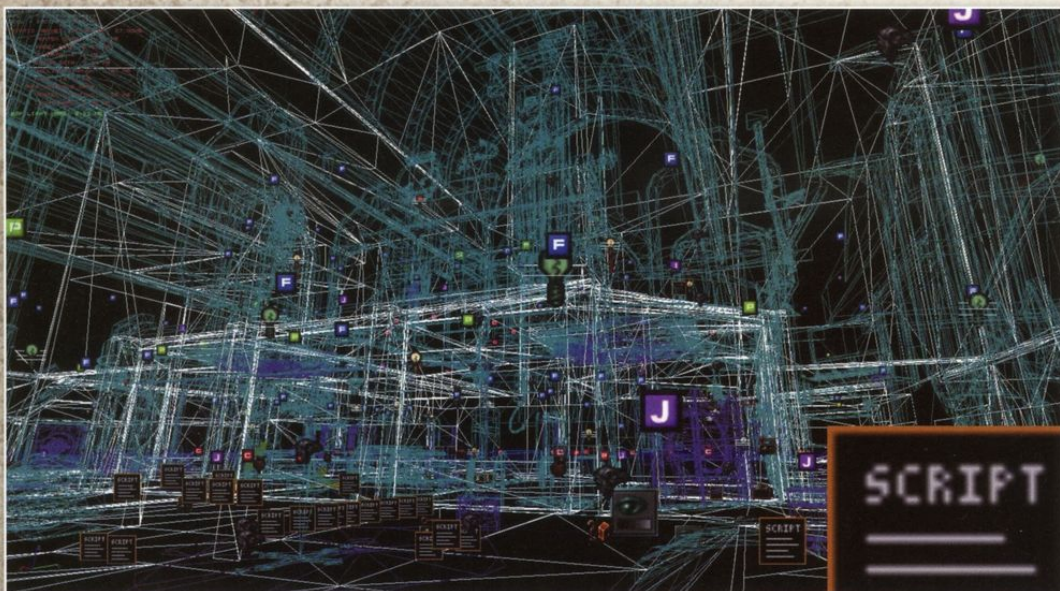
— Hoagy





“ This level was sort of a noir theme; harsh lighting, and there was even going to be some detective stuff going on, but then we rolled into this whole idea of space under the tracks — literally on the wrong side of the tracks or below the tracks. It had been dubbed a red light district so we’ll make it a really seedy place. ”

— Alex Munn
Senior Level Architect, 2K Marin

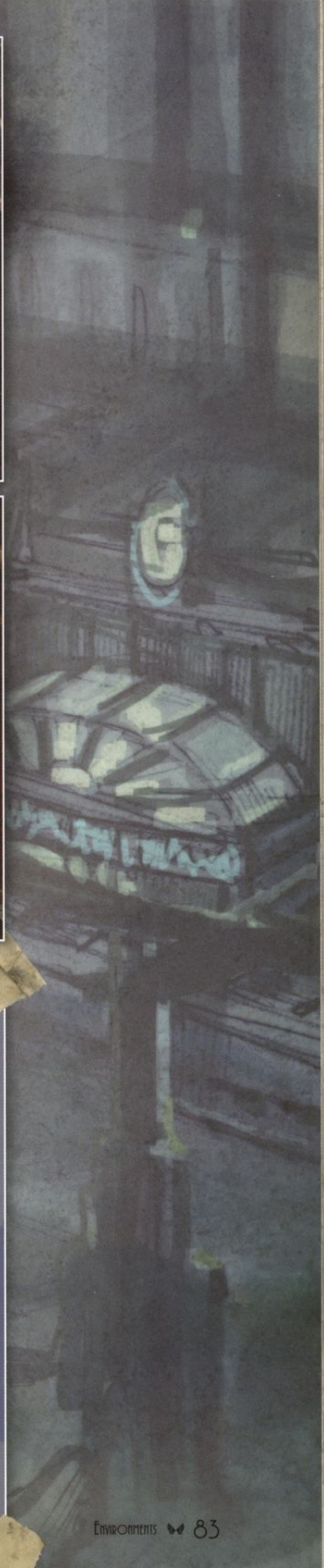
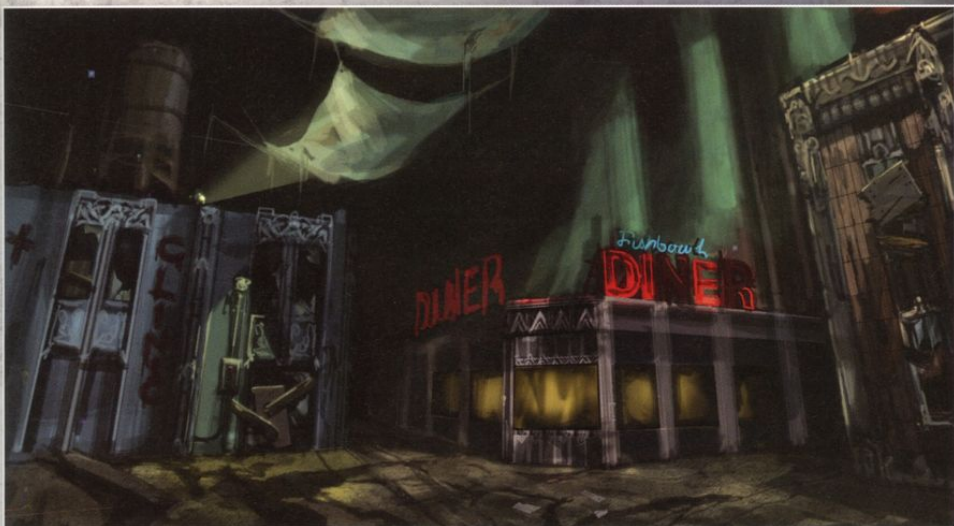


“ We really started with a tenement district and the diner. Early on Jordan wanted to have some sort of diner. He was thinking of Edward Hopper’s painting and the idea of a lonely character hanging out in diners. Everything changed but the diner. Early on in development we realized we had so much content we had to break it into two maps so part of it went into the Pauper’s Drop map and the other went into the Siren Alley map. ”

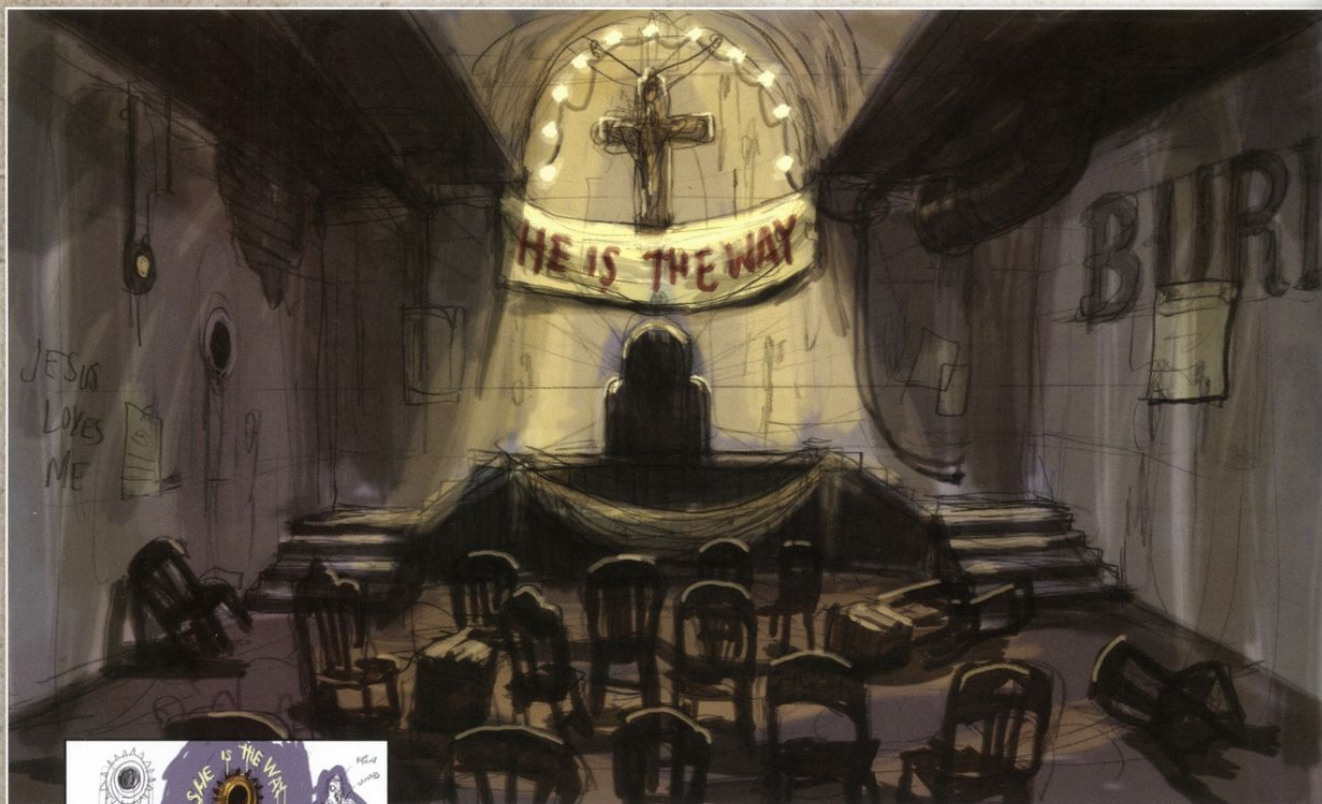
— Alex



36 cur FPS
36 avg FPS
26 min FPS
vsync on

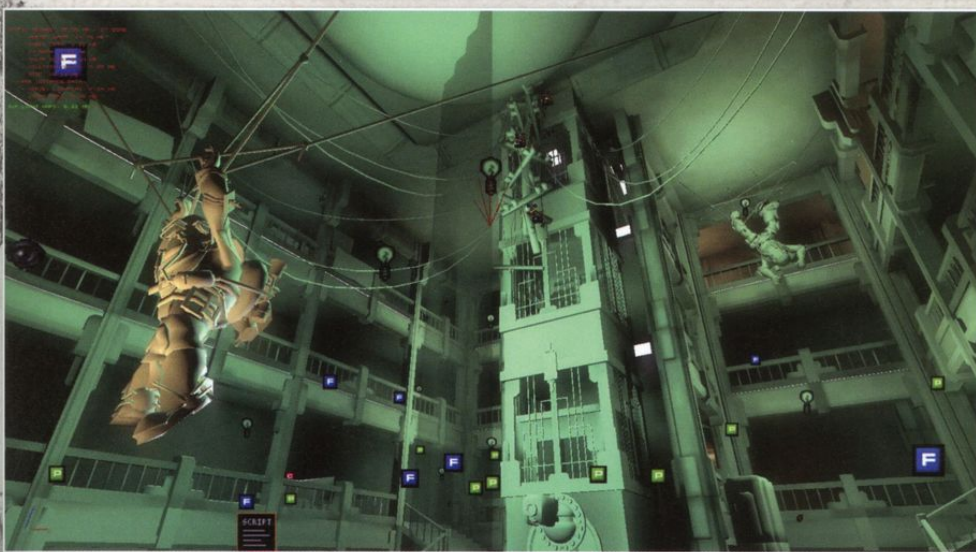
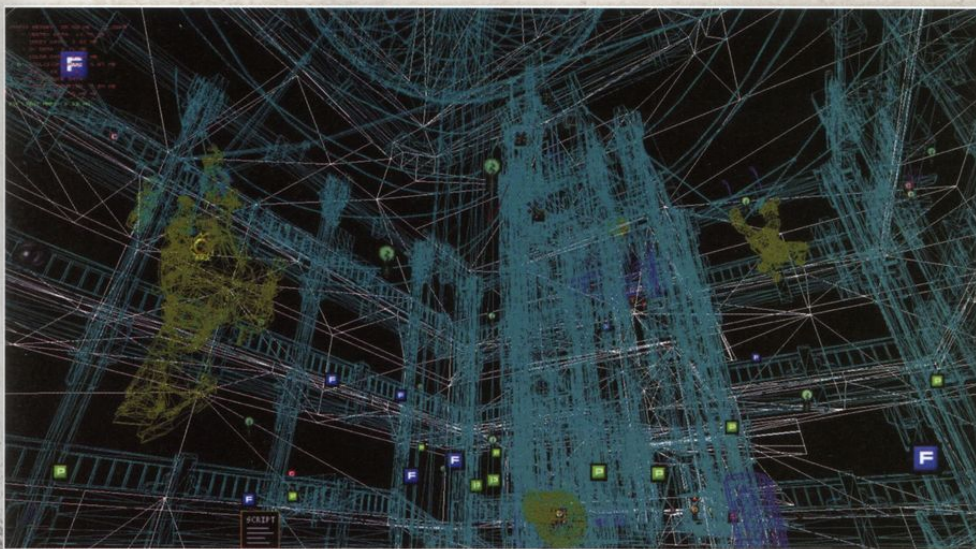


BUY N SELL



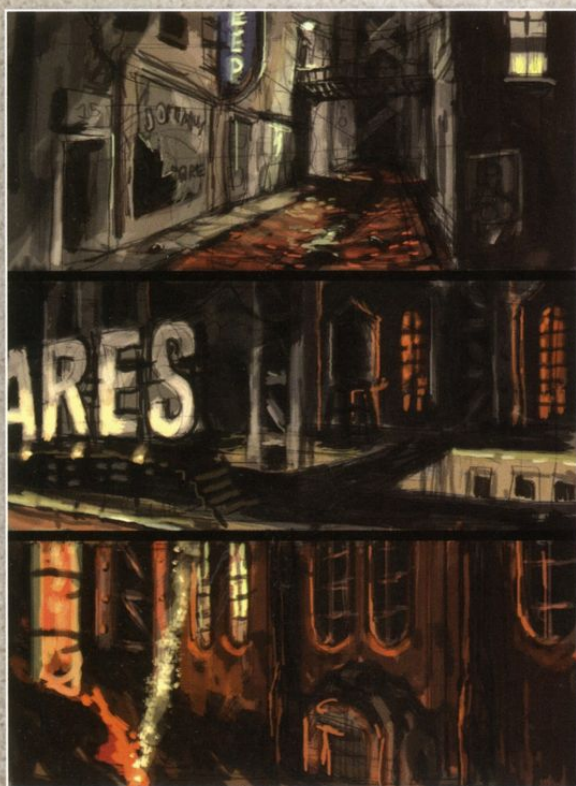
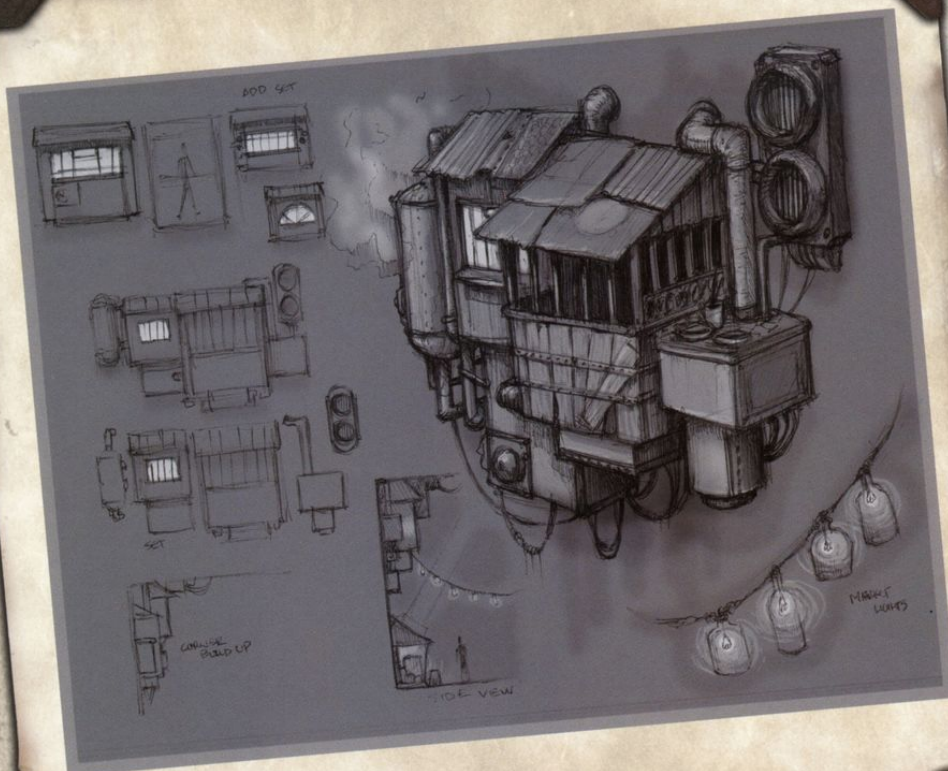
⚡ A lot of this level got moved to Siren Alley, like the bathtub Plasmids and the church idea. ⚡

— Hoagy



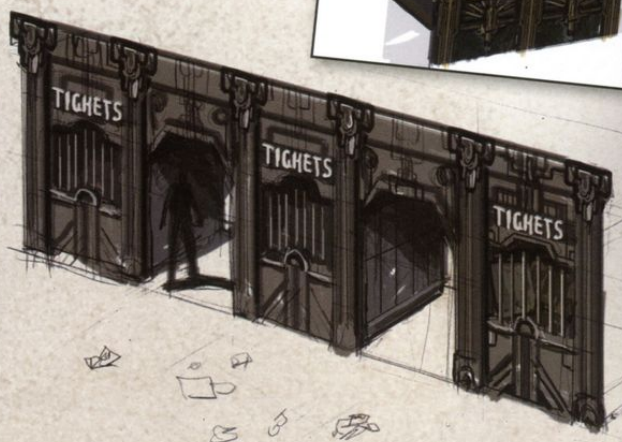
“ We realized that this was going to be the lowest of low income housing. This is where the people would go when they were kicked out or couldn't make it in the nice parts of Rapture. These people just didn't fit in with the rest of the Rapture ideology. It was going to be flop houses and turn-of-the-century tenements with laundry strung up on the street. ”

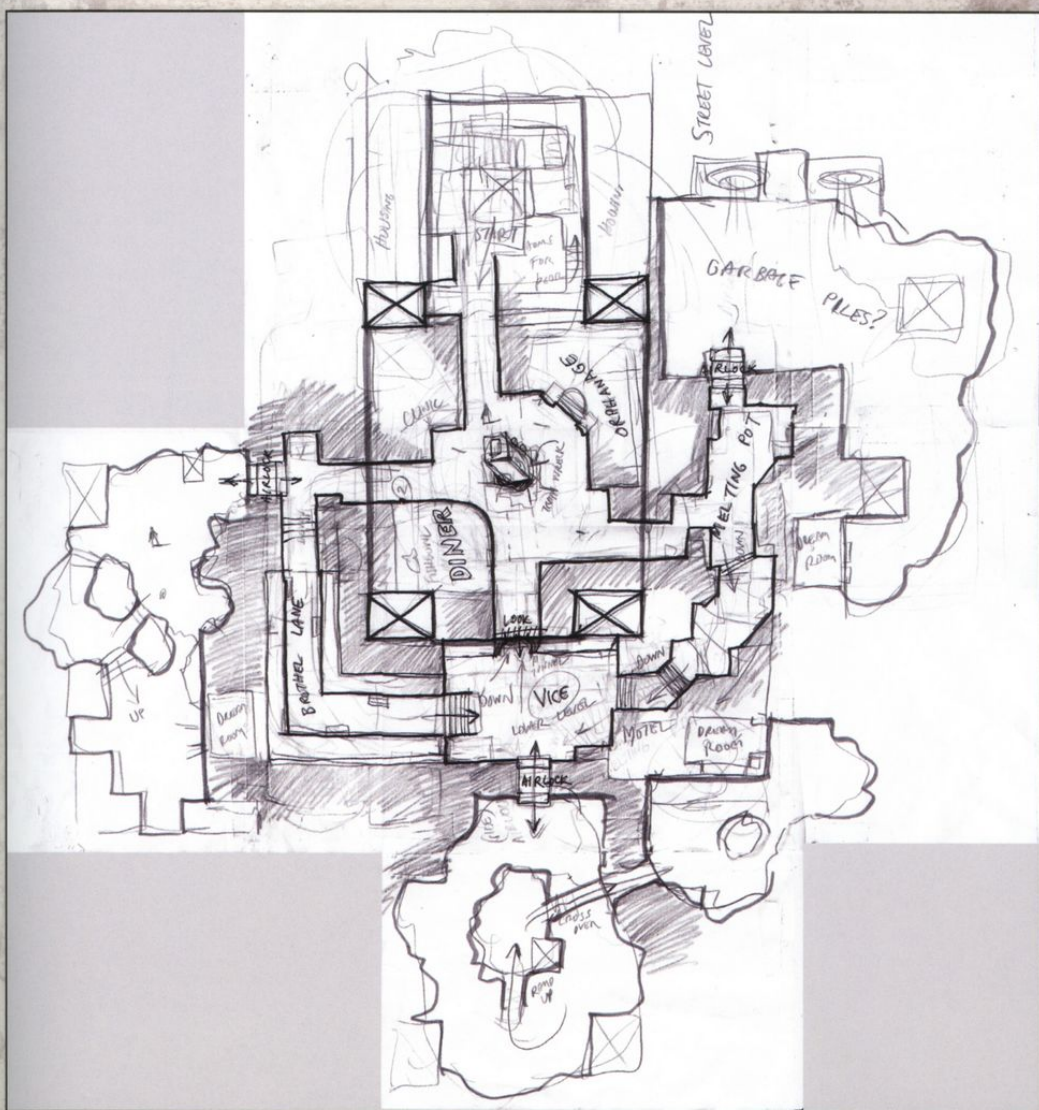
— Alex



“ Alex had this awesome idea of this guy who was vending batteries and fresh drinking water. He did all these sketches about it.

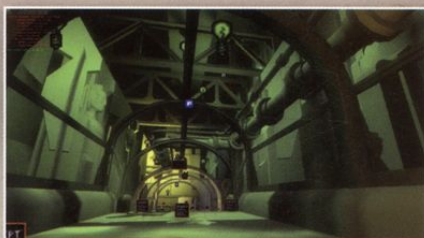
— Hoagy ”

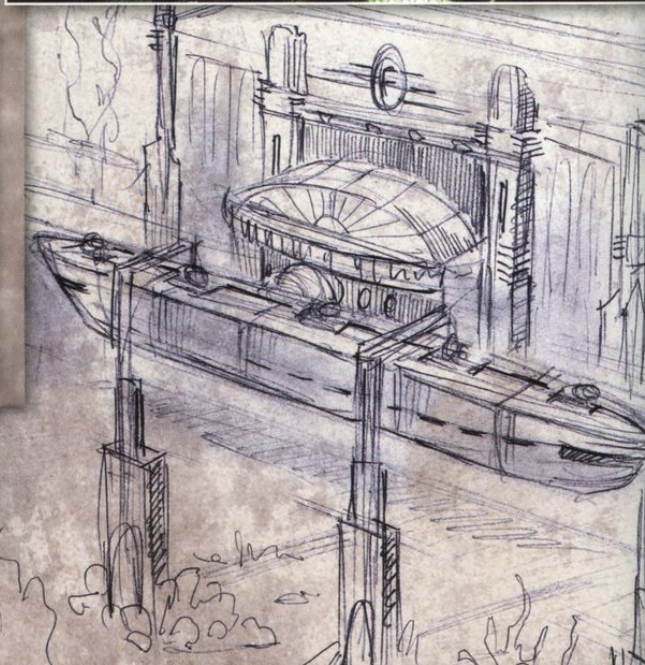




There was also going to be a garbage dump. All the Rapture trash is getting thrown down garbage chutes and ended up out here and so they'd send out underwater people to go scavenge it.

— Hoagy



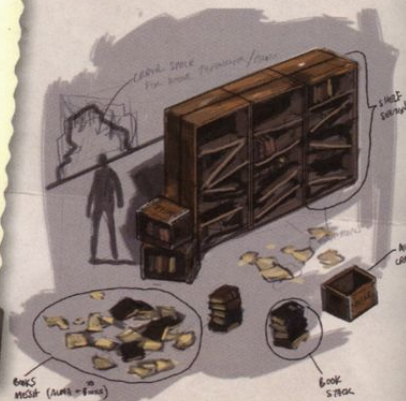
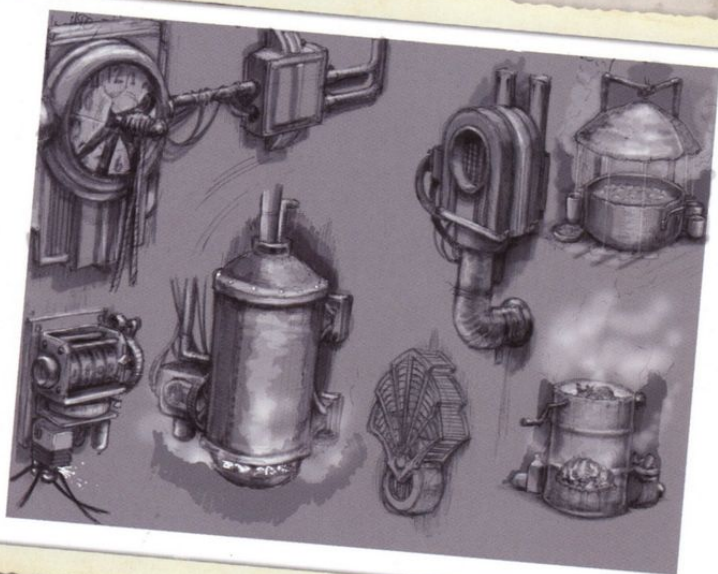


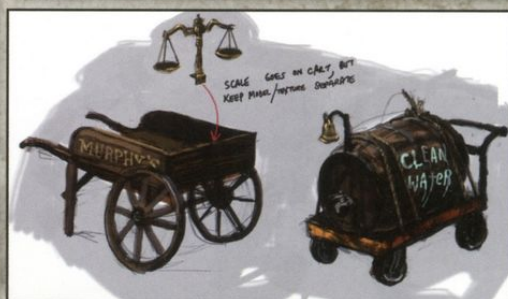
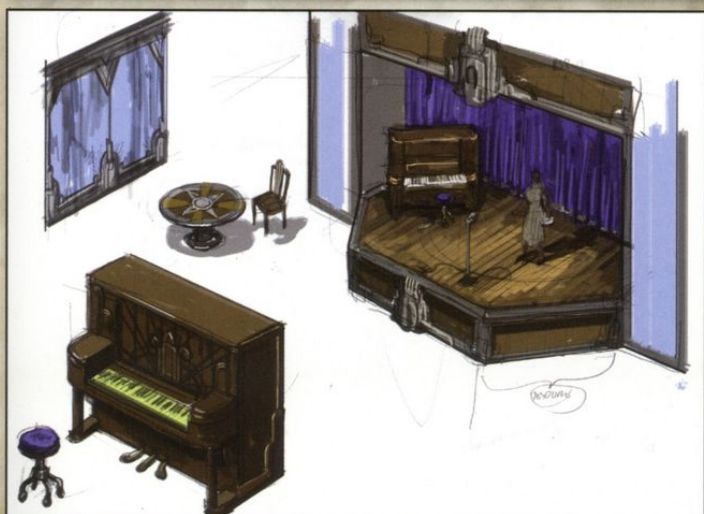
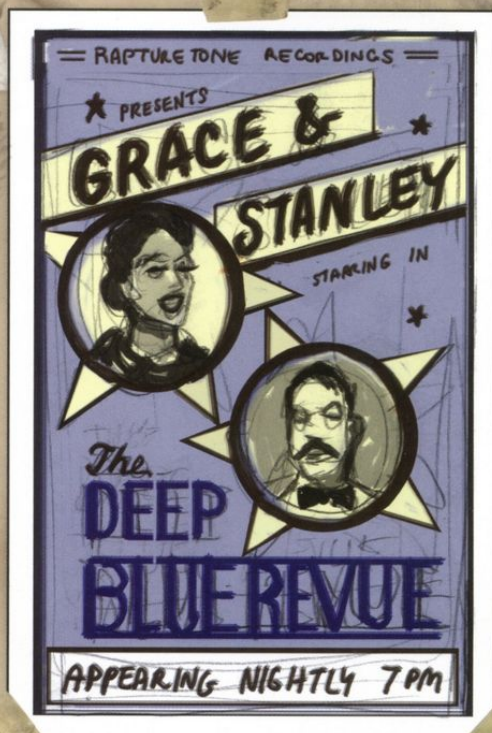


SIREN ALLEY CONCEPTS

⚡ Another cool thing was that people who lived here took these canvas tarps and they painted blue sky and clouds on them. They hung them above the level to pretend they were in a more idyllic place, which is a little bit ironic because they are under the ocean in a supposed utopia, but they're imagining themselves on the surface anyway. ⚡

— Hoagy





DIONYSUS PARK CONCEPTS



“ Dionysus Park was originally designed as an uncorrupted, totally preserved section of Rapture that didn't get plundered. ”

— Eric Sterner
Level Architect,
2K Marin



“ The Dionysus Park level was sort of an extension of the Fort Frolic level from the original game. We decided to build on the concept of what Rapture looked like when it was beautiful. It has this great party space and grand halls and sculptures and beautiful lighting that in some ways was meant to feel, at least in my mind, like it was open to the sky. ”

— Eric





“ That was one of the ideas we had with the stained glass and vaulted ceilings. This place should feel very much like a playground for adults. There was a lot of art culture in it and a wing for a movie theater which at the time would have been a pretty popular thing to do in both the terrestrial world and also in Rapture. We had these ideas about film studios at one point. They never quite made it in. ”

— Eric

“ This level went through so many changes because it was so early in the project. It was the level that got hit the hardest with ideas, and we were constantly reworking it. ”

— Eric



“ Originally the way you got into the Dionysus Park location was through the Atrium of Fort Frolic from BioShock — the big octagonal room that players who played BioShock would remember — only it was completely submerged under water in this game. You’d be going through this totally sunken version of a level that you might remembered if you played the first game. ”

— Hoagy

“ Originally the level had, and still does have, very strong themes of nature. A lot of the sculptures in there are sculptures of wild animals. The carousel is a depiction of a hunt. There are lions chasing antelope around in the carousel circle. It was supposed to be a high class adult district where people would go to party and maybe engage in questionable activities. ”

— Hoagy





“ There were puppets. I don’t even want to talk about that stuff. There were gigantic puppets. I won’t go any further than that. ”

— Hoagy



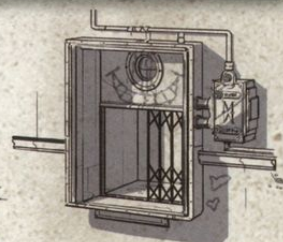
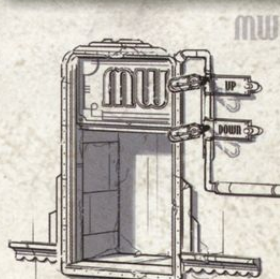
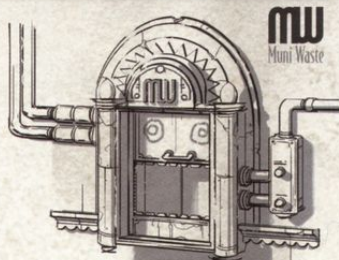
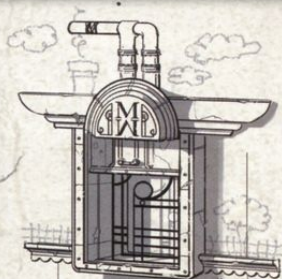
“ For people who have played the game, obviously it is not a perfectly preserved section of Rapture anymore. It is the opposite of that. It’s probably the most destroyed and flooded level we have in the game. ”

— Hoagy

“ So then what happened is we decided to destroy it. Jordan and I thought of that at the same time—to destroy it. It was beautiful when Eric finished work on it. It was gorgeous. Then game play got in there and all this stuff changed in the story and as Eric described, the level got fragmented, so we decided to make Dionysus Park look like it was completely destroyed. ”

— Hoagy





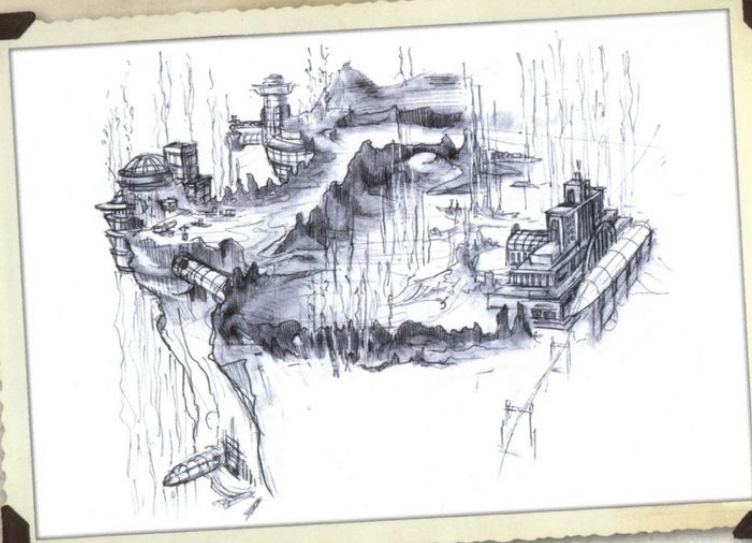
⚡ Dionysus Park had a section that was really an experiment we wanted to try with spatial surrealism. You would exit a normal-looking doorway out of a gallery space and end up in a forest. Not an Arcadia-like forest on the surface with bits of Rapture peeking through. It was an experiment that ultimately failed, but Dionysus Park was the first level we worked on for BioShock2 and we were still trying to find our boundaries. ⚡

— Hoagy

⚡ Design, story, and game play had a bigger and bigger impact on the level. The level became more and more fragmented conceptually. It went from being this mainstream vaulted garden type arts district to separate areas that, although they still maintained those themes, they didn't feel connected anymore conceptually. It got muddled in a lot of ways. ⚡

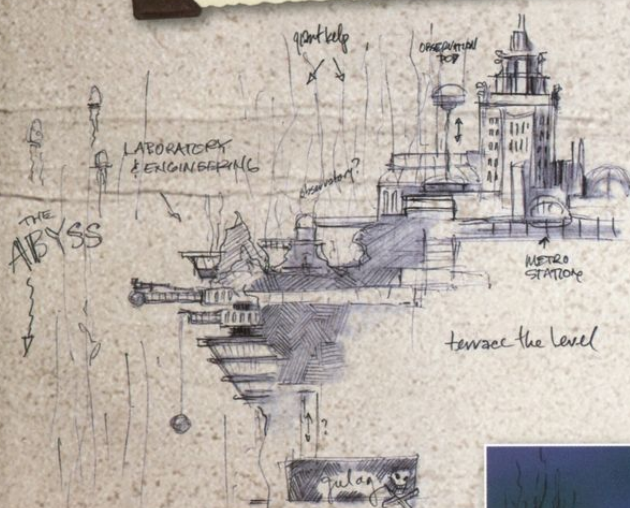
— Eric

FONTAINE FUTURISTICS CONCEPTS



“ We call Fontaine’s headquarters the Abyss level - this is where he ran his corporate apparatus from. You have to walk across the ocean a little bit to get there, because it’s not very accessible. ”

— Dan Keating
Level Architect, 2K Australia



“ We decided to turn it into a Rapture-y location, although you still have to go into the ocean several times to get to the two major halves of the Abyss level. ”

— Hoagy





⚡ The reason we called it Abyss was because 90% or even 100% was going to be out in the ocean underwater. ⚡

— Hoagy



⚡ The first part of the level is the headquarters and that's the public face of Fontaine Futuristics. We thought of this in terms of the Walt Disney Corporation because it has Walt Disney World where the consumers come, but Disney is really this mega-corporation. So, the first part you see is the headquarters, but then you go into the secret part of Fontaine Futuristics on the back end of the level and that's where you see the really terrifying secret laboratories and everything. ⚡

— Hoagy





“ At first, after Fontaine Futuristics you went to Persephone Correctional Facility. We were thinking about all these crazy ways you could transition between those two because Persephone is hidden and it's supposed to be underneath Fontaine Futuristics. So, we had this idea for awhile that you would come up to the edge of this crazy ocean trench where Fontaine Futuristic ends and you'd have to jump off and fall into the abyss. ”

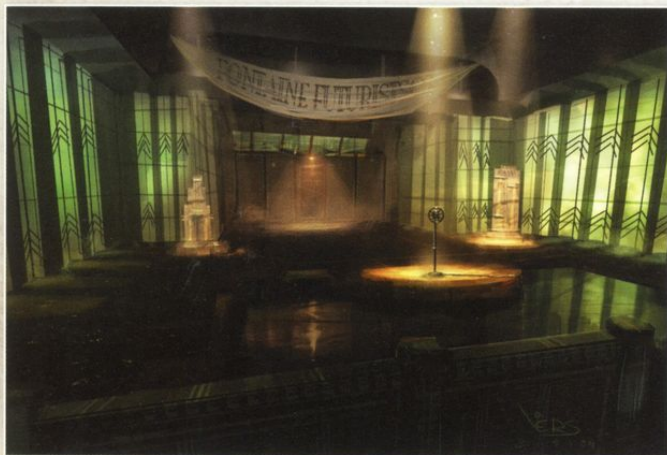
— Hoagy

“ There was also the magical balloon ride idea as well where you'd use some kind of balloon device to float to the bottom. ”

— Hoagy

“ This area was going to be the source of all ADAM in the ocean and the idea was that this area had become overgrown because of the power of ADAM and all the plants were infected with the lust for ADAM. Then we thought if Gil is in control of all the ADAM, why don't we make it so that Gil's influence is defined by these plants. So wherever there's a lot of these types of plants, that indicates that Gil's been there and he's controlling these plants. ”

— Devin



“ The Plasmid theater is one of the areas of the game that kind of went through a fairly extensive period of idea creation. The basic idea was fairly solid. It was supposed to be a Theater where they would display plasmids for future investors, but that didn't really have a great game play hook. We explored how to make the game play more extensive and that's how the Plasmid test machines were born. ”

— Devin



⚡ The theater had to be slick. That's the word I kept thinking. They basically would bring investors in here and show them the new Electro Bolt Plasmids they were working on, so the space had to cater to people who had taste and wanted to be impressed. ⚡

— Hoagy

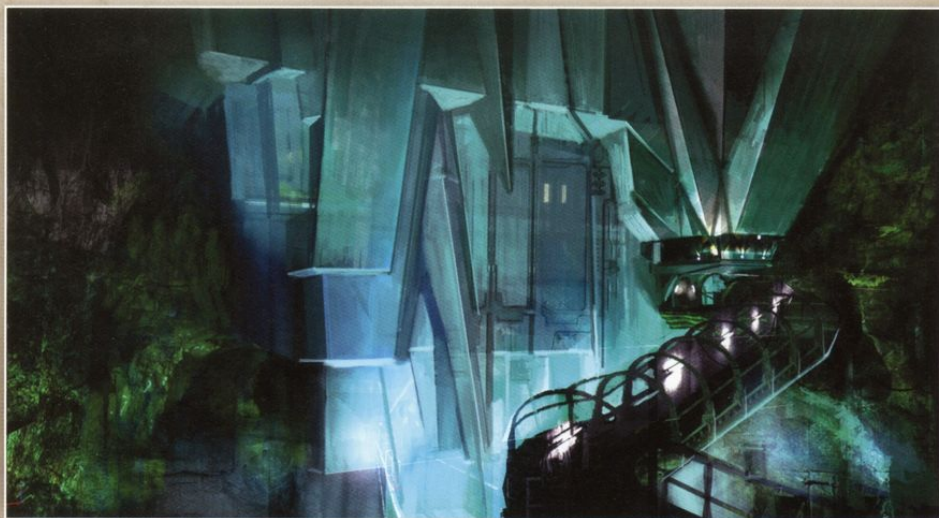


⚡ Gil is the number one villain in this part of the game. He's supposed to be one of Fontaine's workers who's fairly high up in the organization and was behind some of the ADAM scientific research and Big Daddy experiments and a whole bunch of other related technology. ⚡

— Devin



OUTER PERSEPHONE CONCEPTS



“ ‘Eden’ is the Persephone Correctional Facility, but Dr. Lamb had taken it over and she had tried to make it into something that was beautiful. As Jordan and I talked about it, we got out this white board and we were trying to figure out how to convey the space visually. ”

— Hoagy



“ The story is that Dr. Lamb took over the Persephone Correctional Facility. She wanted to make her own utopia that was idealistically opposite of Ryan’s objective. She wanted everything to be communal — that everybody needs to work together, be nice to each other and stuff. But she was so extreme in that direction that she tried to make everything so soft and friendly that it became kind of terrifying and single-minded. ”

— Hoagy





“ I came up with the idea that we would take all the hard edges of Persephone and drape them with this billowy sort of sheer fabric to soften them. Everything is swoopy and curved and soft and it looks really friendly. Then Eric started working on it. He had to figure out how to get this fabric thing to work. It was kind of a technical problem. ”

— Hoagy



“ I had a lot of fun working this level because it had a pretty good definition of what it should be. We didn't know what that would look like in the end but at least, conceptually, we knew what we wanted out of it. ”

— Eric

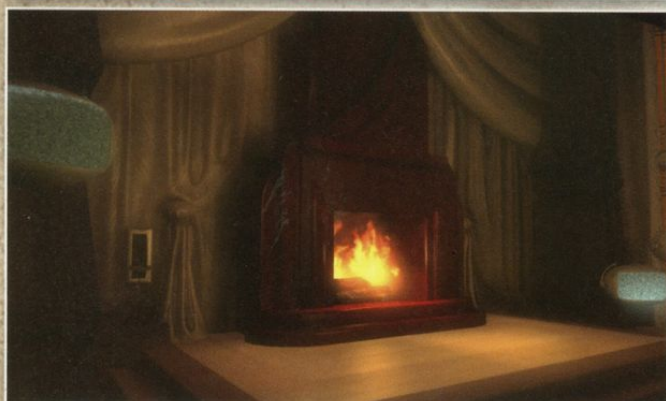
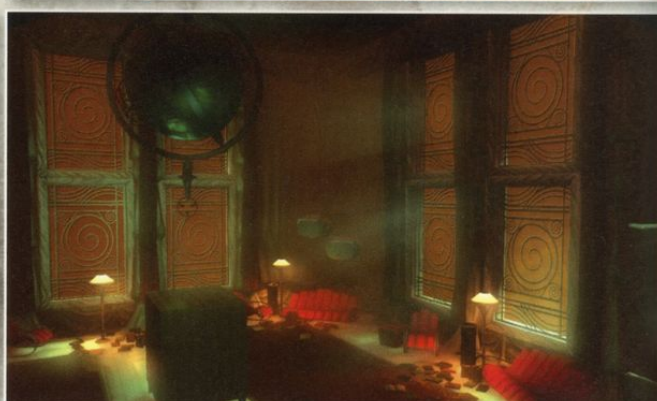
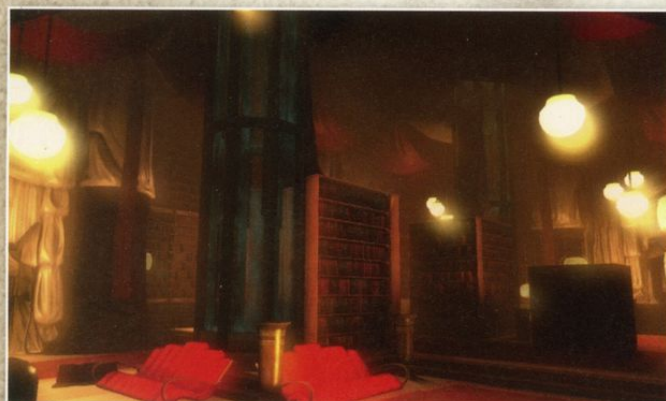


⚡ Unfortunately, though, one of the biggest challenges was making the area interesting when everything is the same. ⚡

— Eric

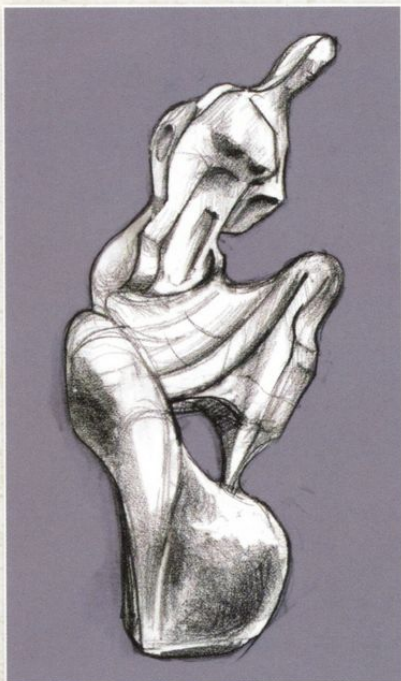
⚡ The level really didn't have any color and I knew we needed that. The first thing we added were these red doors that had thick, quilted red leather on them. It was a bright, bright, bright red color. The red looked really good against the cream color of the fabric. ⚡

— Hoagy



⚡⚡ Now the level is what the world of Rapture looks like to a Little Sister. ⚡⚡

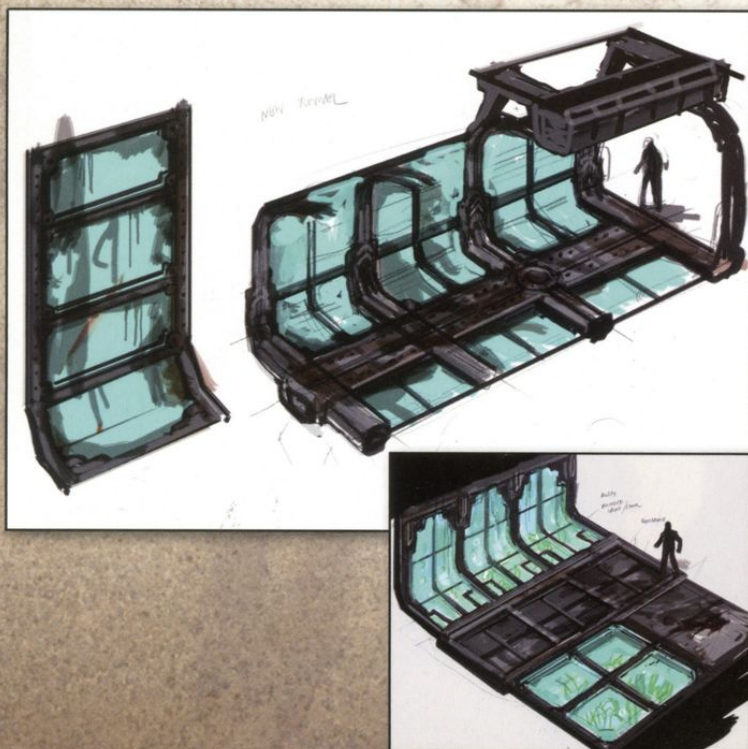
— Hoagy



⚡⚡ We came up with this really cool sort of hacky tech where we could build a version of Eden (in the beautiful fabric area) then we would build a room that was the same overall architectural footprint, but we would use all the assets from Persephone. Then when you walk in and hit a trigger volume, we would teleport the player's camera up into the Persephone version so everything suddenly blinks over to this terrifying looking version of what you're in. So you'd look at a beautiful sculpture and then the thing flips over to the Persephone version and now it's a terrifying machine. ⚡⚡

— Hoagy

PERSEPHONE CORRECTIONAL FACILITY CONCEPTS



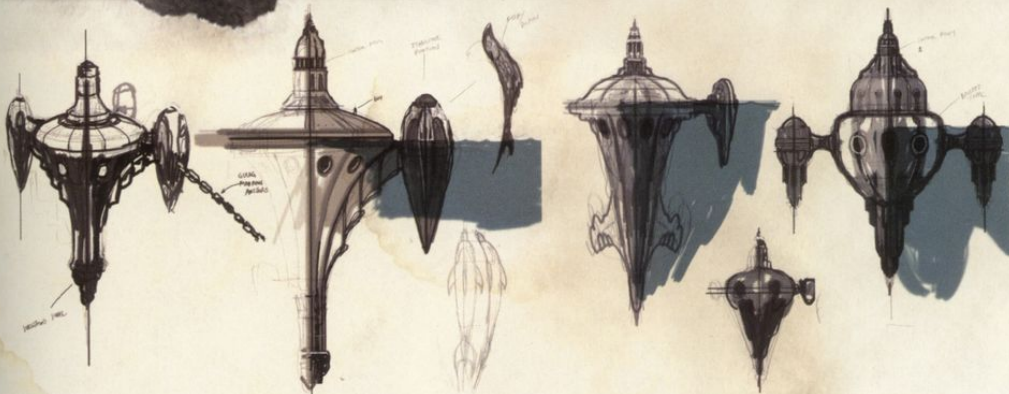
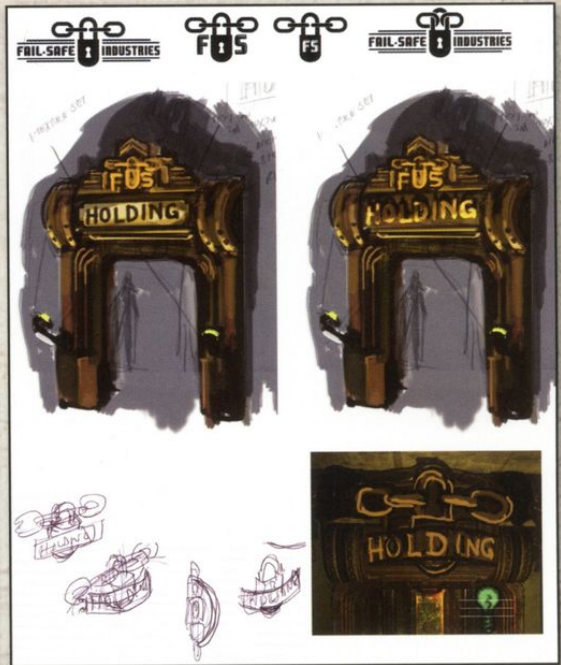
Persephone is a secret facility that no one Rapture really knew about except for some scientists and the people who built it. Ryan knew about it because they would take people that didn't fit into Rapture, criminals basically, and send them to Persephone. I think the original story was they were telling people they were getting sent back to the surface because they didn't like the way they acted anymore, but really they were getting put into this prison. Ryan didn't want anyone to know that Rapture existed, so they couldn't let anybody escape. Persephone was not only a prison, but also a place that sold people to Ryan Industries to do Plasmid experiments.

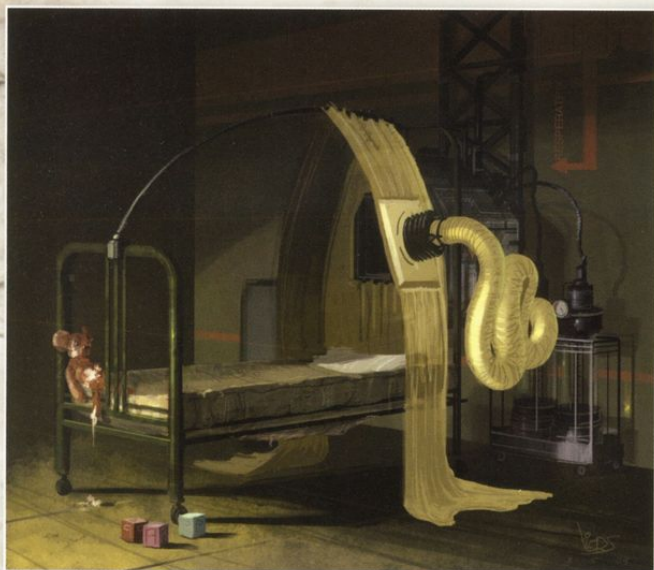
— Hoagy



⚡ Persephone wasn't supposed to look like Rapture, but it had to look like BioShock. So we ended up building a pseudo prison that has a little bit of decoration but still has those big elements that are always present in BioShock. ⚡

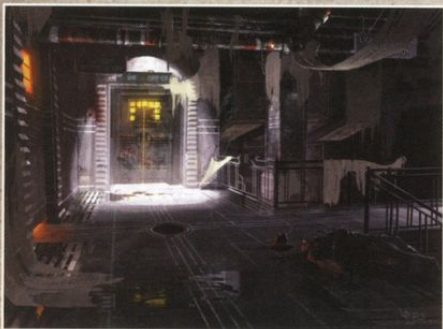
— Rinaldo Tjan
Level Architect, 2K Marin





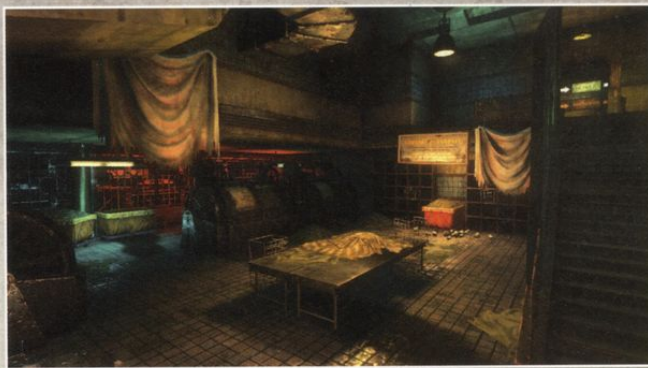
⚡ This is a Little Brother therapy room. They were supposed to be like Little Sisters, but they were a failed experiment. Little Brothers were supposed to be aggressive, so they couldn't be used for gathering. ⚡

— Rinaldo



⚡ We were really struggling to make Persephone look like BioShock without being boring, and then we found all these images of abandoned psychiatric hospitals online. Rinaldo took a lot of that architecture — the shapes of the ceilings and the doors — and he used that as inspiration. There's something about institutional architecture, where you have five doors along a long hallway with the lights are off, and one of the doors is open. It makes you feel unsettled and we really liked that. ⚡

— Hoagy



⚡ One reference photo I used was of room where the whole area was tiled, even on the ceiling. There was something that I found really creepy about that, because the ceiling was really high up there. What are they expecting is going splash all the way up on the ceiling that they're going to need to hose down? ⚡

— Hoagy





⚡ Persephone is Lamb's area. She took over the entire facility. It's sort of an independent Rapture. It's a self-sustaining world underneath Rapture. ⚡

— Rinaldo



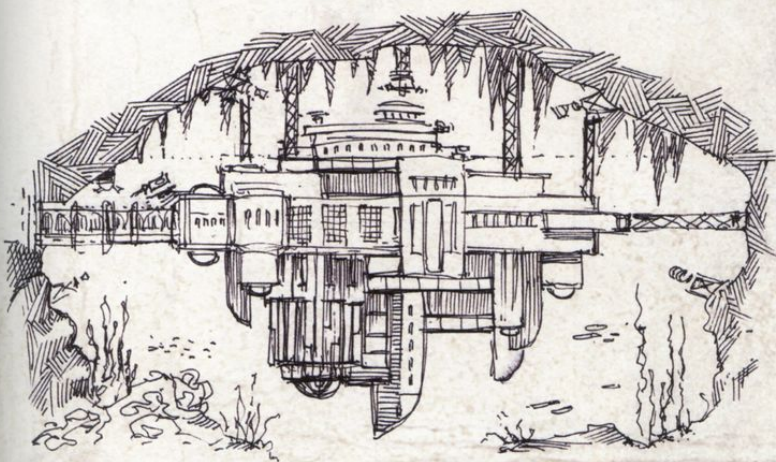
⚡ When you look through Persephone, it's a prison/hospital thing underneath, but then, on top of that there's all this weird butterfly imagery and all this stuff that surrounds Dr. Lamb as a character. There's this big butterfly sculpture built by the inmates, who are Lamb followers. ⚡

— Hoagy



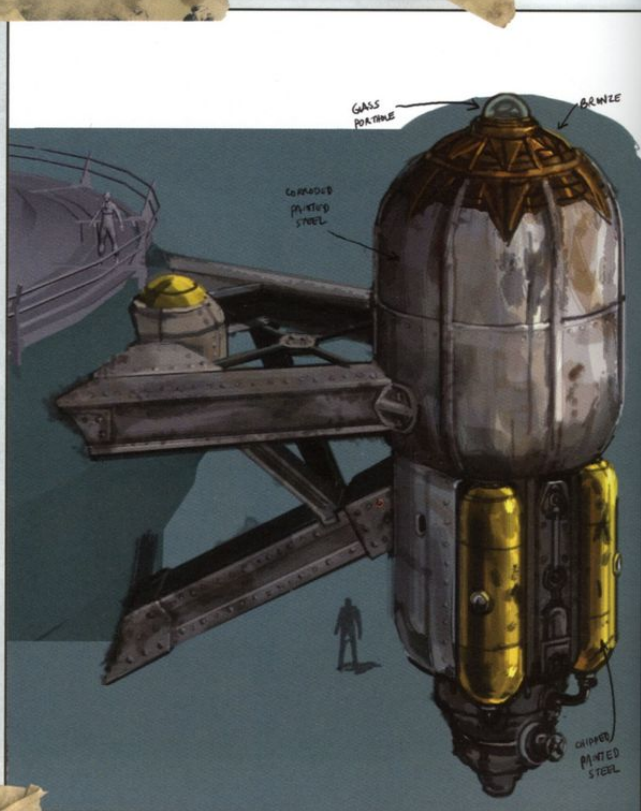
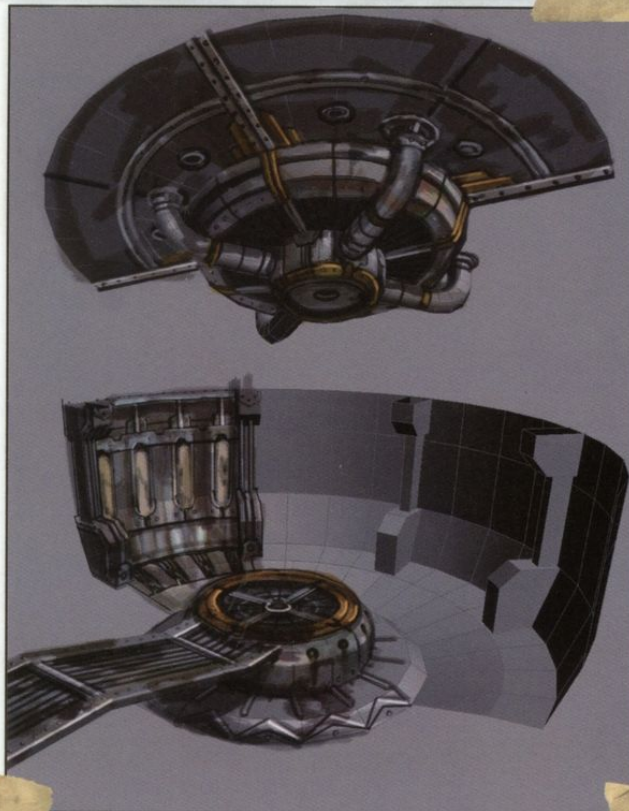
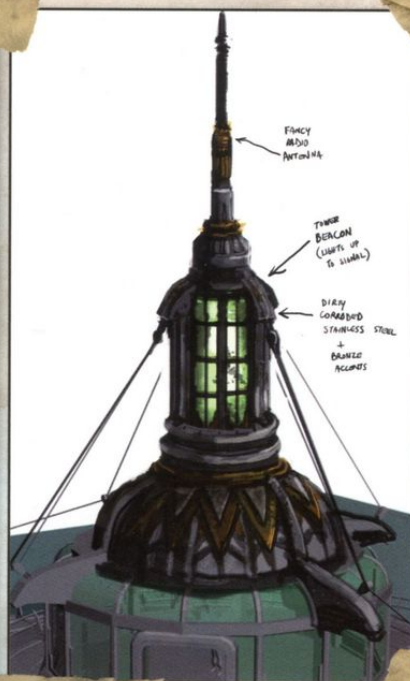
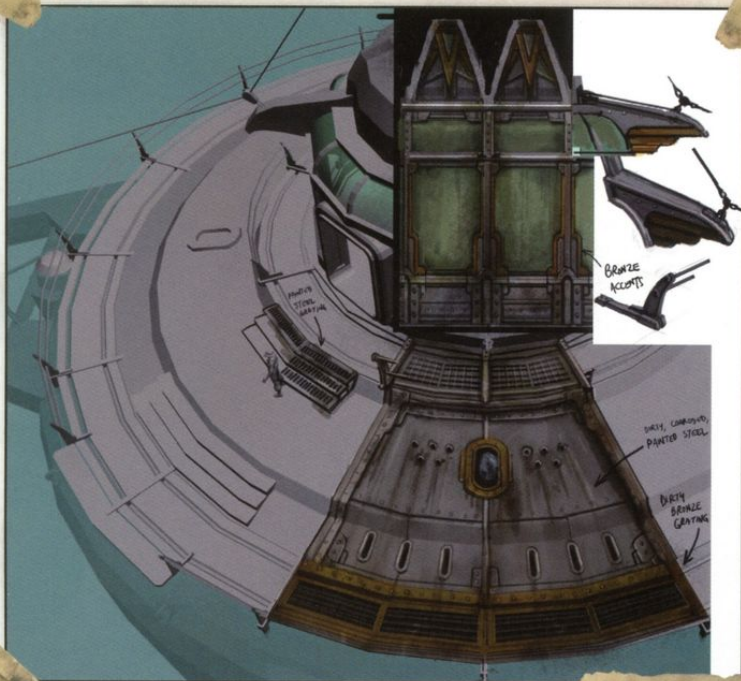
⚡ Initially Persephone was under Fontaine Futuristics. It was an upside-down building with Art Deco elements on it. ⚡

— Rinaldo



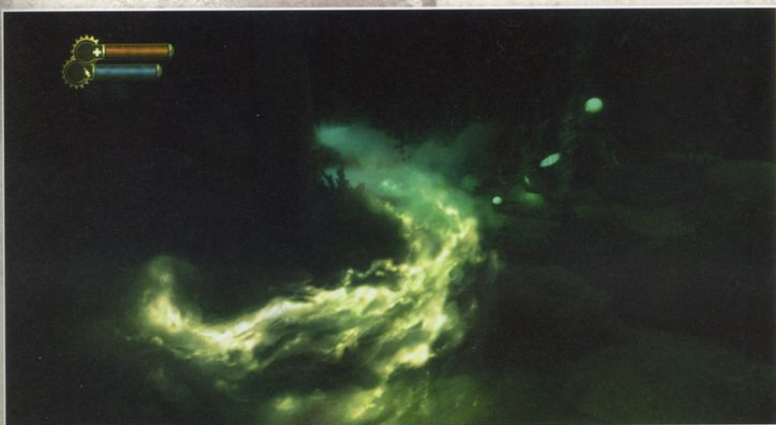
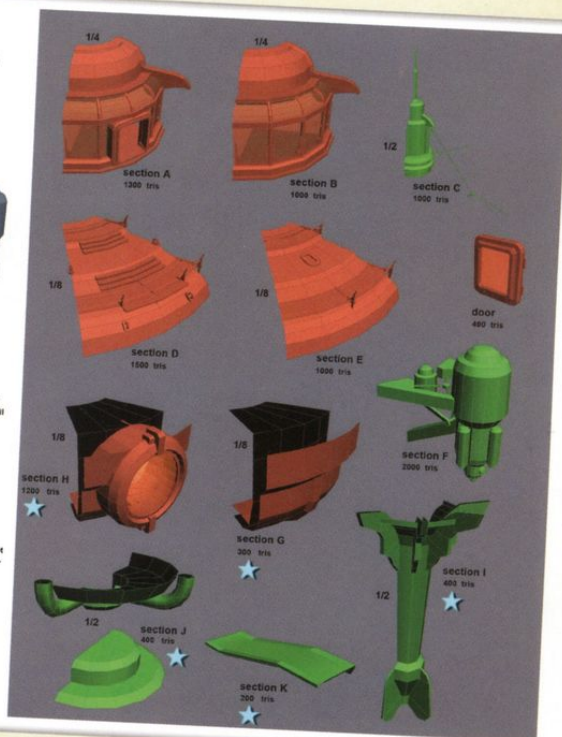
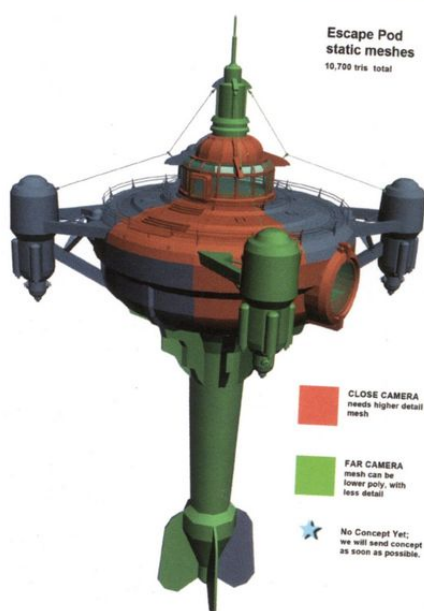
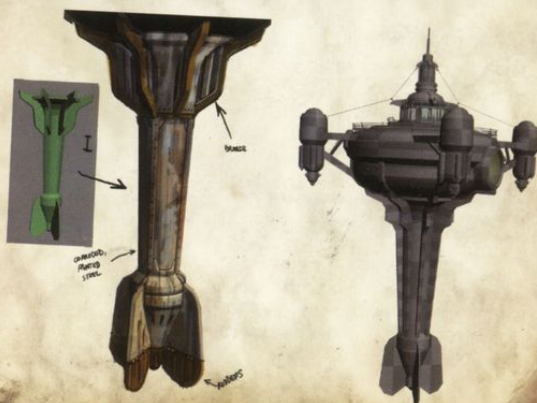
⚡ We looked at some of Hugh Ferriss' buildings - the guy who did the Art Deco skyscraper buildings in Manhattan—for inspiration. I also thought something really good to look at was the Government Building in Boston. It is one of the ugliest buildings I've ever seen in my entire life. It is so oppressive. It's surrounded by concrete and horrible stunted trees. Those buildings really helped our concepts. ⚡

— Hoagy



⚡ Persephone is built in this huge cave under the ocean floor. The original idea for that was that this was part of the foundation anchor for the city of Rapture. ⚡

— Hoagy



⚡ You see the exterior of Persephone when you are moving into the Outer Persephone level. Outer Persephone is actually supposed to be Persephone but it's a euphemized version of it. So when you play through Outer Persephone as a Little Sister you see Persephone through her eyes. ⚡

— Hoagy

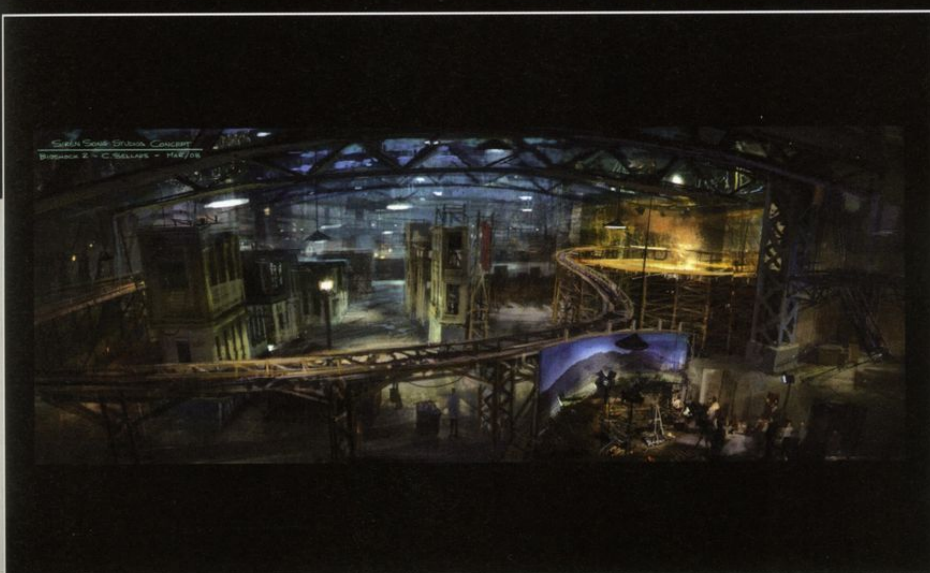
MULTIPLAYER ENVIRONMENTS



“ When we first started working on the project, we weren’t really sure if we needed to tie the environments to BioShock or if we were going to do a combination of both new and old spaces. ”

— Mat





“ One of the big questions we asked was ‘how destroyed can these maps be? How much garbage can be lying around?’ ”

— Brian Noon, Environmental Lead: Multiplayer, Digital Extremes

“ This concept of the Kashmir Lobby was early on and was an attempt to re-imagine or reinvent the Kashmir space a little bit. It being so early and us being so new to Rapture and the aesthetic, we were experimenting with light and damage and water and all that kind of stuff. We hadn’t quite made a connection with the aesthetic of BioShock. This space doesn’t actually exist. This is just an early, exploratory concept that led to what we have now in game for Kashmir which is more closely tied to BioShock but has been tweaked and massaged to better fit the multiplayer experience. ”

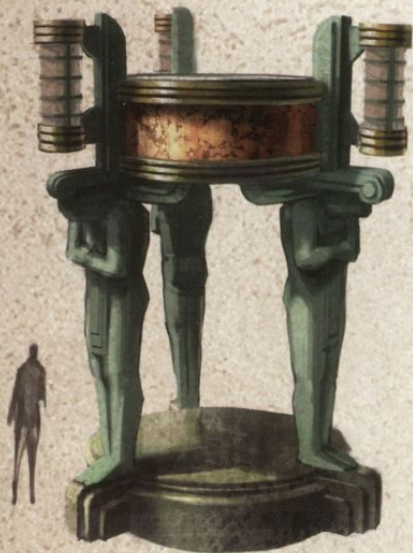


— Mat



“ The statue concepts were done because early on we had planned to give players landmarks in each location or space within the map. Before we had established how big these maps would be, we thought we would need many of them so we started thinking about types of statues that would fit within the world depending on the type of level that they were going into. ”

— Mat



KASHMIR - STATUE B (LARGE)
BIOSHOCK 2 - C. SEWARS - MAR/08



⚡ These ones were very decorative and ornate and is kind of a totem honoring Ryan and his work that he'd done in creating Rapture. ⚡

— Mat



⚡ Kashmir was the first map that we developed and the reason we did that was because it was so iconic and if you played BioShock 1 that was one of the first environments you encountered. So we looked at that as a standard—if we can pull this off and we can tweak this in a way that works for us, then we can solve a lot of our art and design problems. ⚡

— Mat

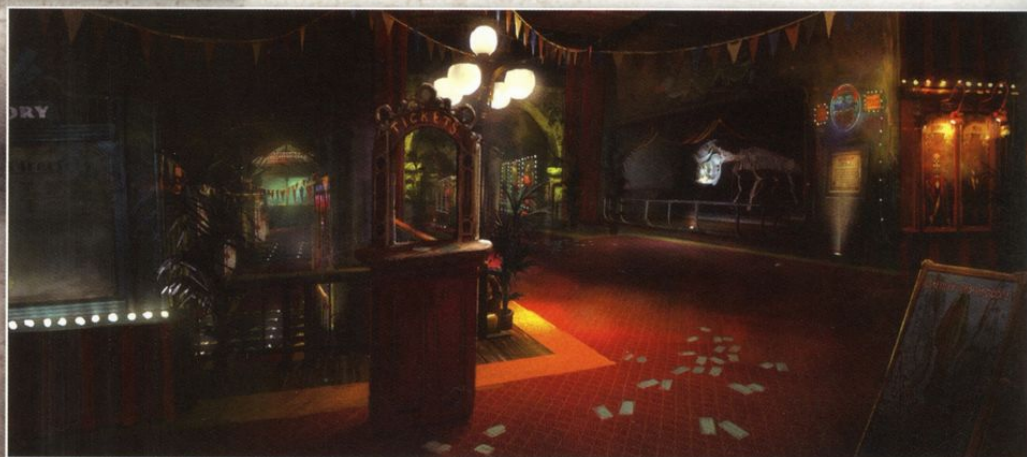
⚡ What we wanted to do was push the idea of a natural history type museum a little bit more than what was found in BioShock. Early on in the concept stages of the all levels, we were thinking of places that we could develop that hadn't been investigated or explored. We thought that doing something like a propaganda-type of film location or museum location would work really well. We talked to Hoagy about this and to make it different from what was in single player, we went more with a Ripley's Believe It or Not type of museum that displayed the oddities that might have been found under the sea — things like the giant Kraken that we have on display and two-headed fish and these strange sea slugs that were just coming onto the scene. ⚡

— Mat



“ The overall design of the museum has an intentional gaudiness, sort of like a Ripley's Believe It or Not museum where it's very interfaced, very flashy and very over the top in terms of the bright lights and faux elegance. ”

— Brian



MUSEUM EXHIBITION
POWERS OF PLASMIDS



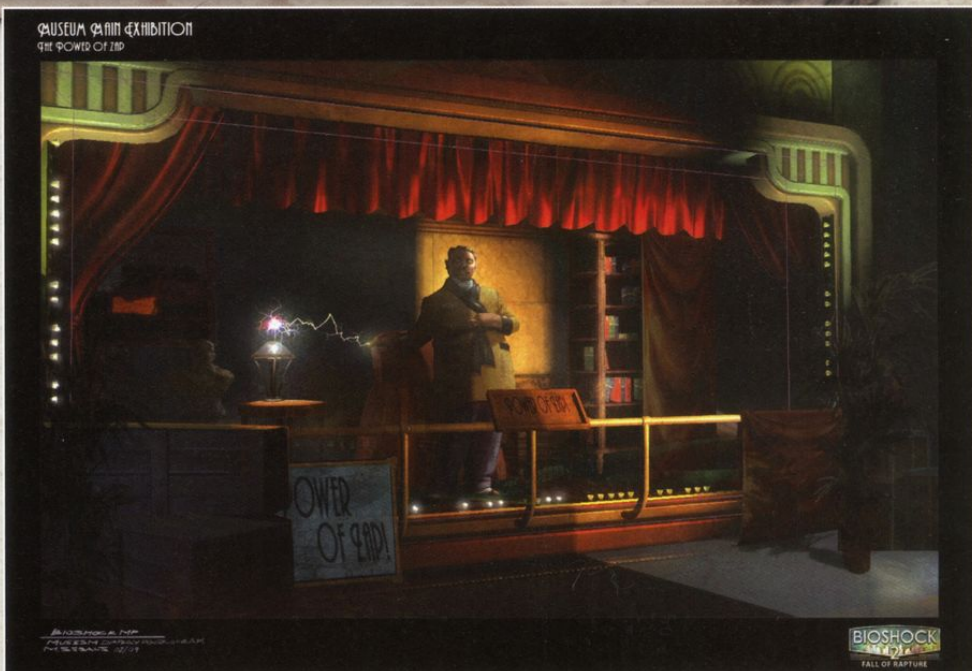
“ This is one of the displays in the Plasmid wing. This is actually very close to the final version in the game. This was the wing of the museum that was aimed at being the infomercial of ‘come buy our new Plasmids’ type of thing. This wing of the museum was just being constructed. ”

— Mat

“ Those cardboard cutouts of the people, too, turned out to be pretty cool. There are a few of them littered around the map. When you’re coming around a corner really quick and you get a split-second view of a person and you might shoot at it thinking it’s another player there. It’s kind of a nice tease. ”

— Brian

MUSEUM EXHIBITION
THE POWER OF ID



BIOSHOCK
FALL OF RAPTURE

MUSEUM EXHIBITION
CREATORS OF THE DEEP

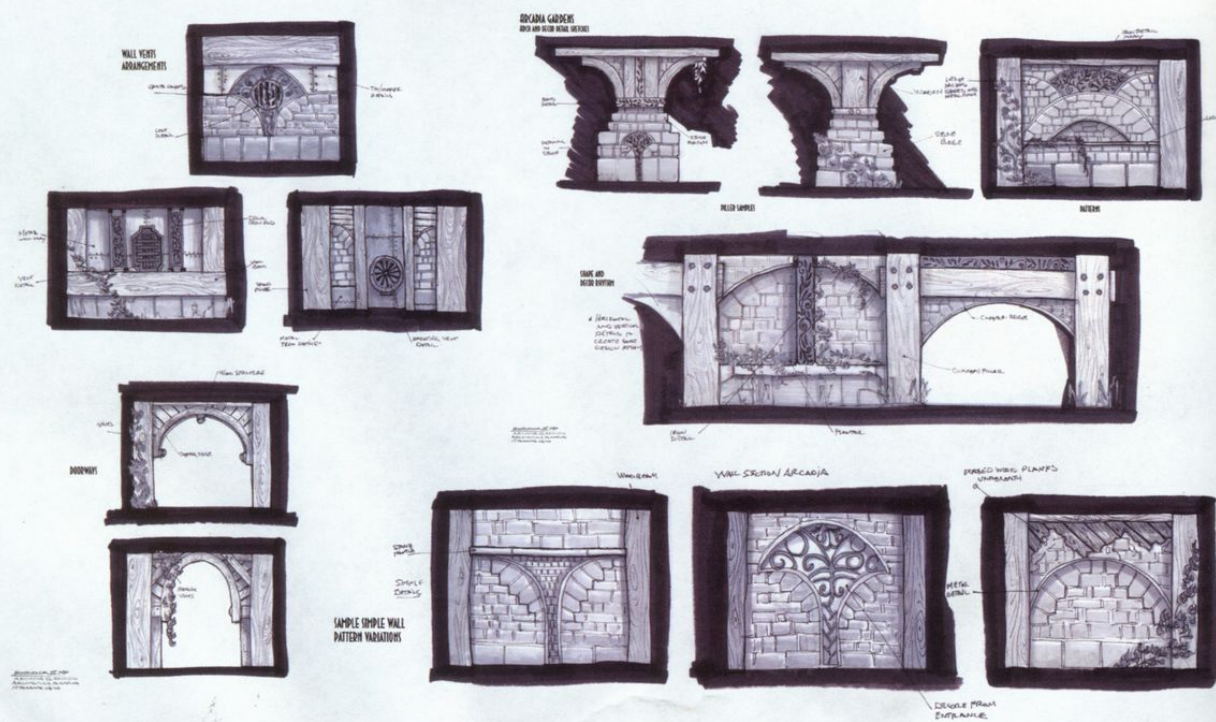


“ The Kraken is probably one of my favorite assets in the whole game. This guy was one of those things that came to my memory from watching 20,000 Leagues Under the Sea as a kid and being freaked out by the huge Kraken that takes a sub. It seemed perfect for this map. It was a real challenge, though. To model this and texture it and get it in place was a couple weeks worth of work. It turned out really well. I would say that, even though it’s not in the actual center of the map, it’s definitely one of the centerpieces of the map. ”

— Mat

“ Arcadia from BioShock has this beautiful archway that you don't really get to see up close. We thought that we would do a version of that as part of our Arcadia map and give a player the opportunity to walk through the entrance of Arcadia. ”

— Mat

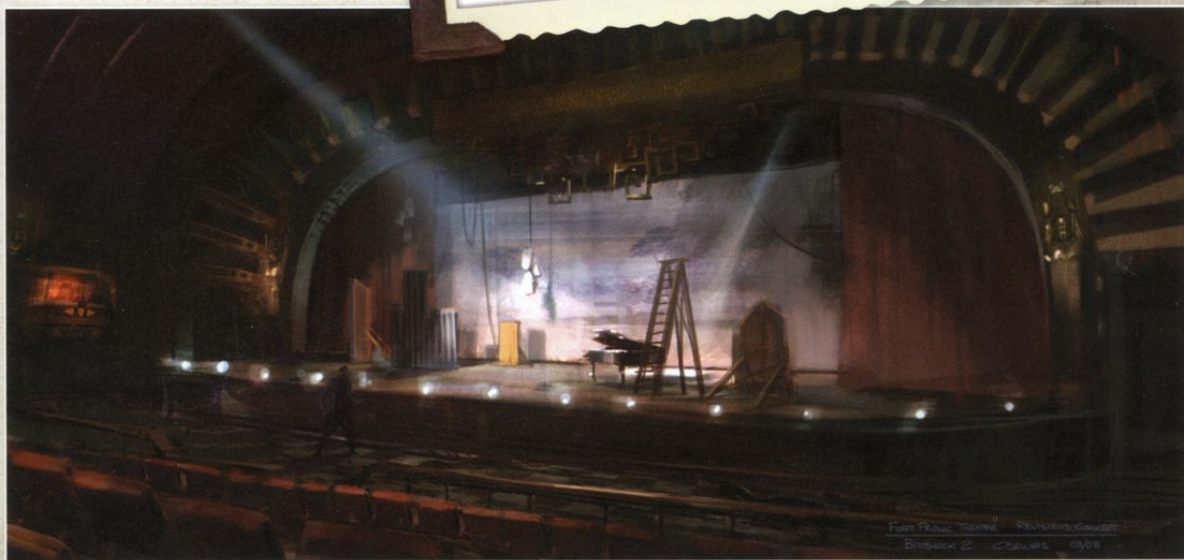


“ I think this might be the level that really says what Rapture is all about. It's a thumb in the nose of nature. It's the most impractical set up you could want to create. You've got the big forest and trees right under the water. It doesn't make sense but they wanted to provide this kind of surreal surface-like place where people could go on vacation and lounge around. ”

— Brian

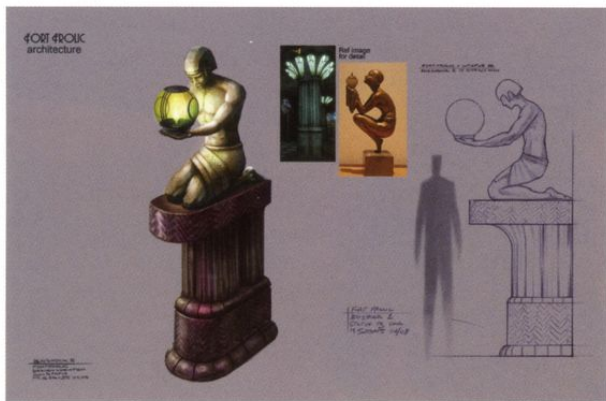
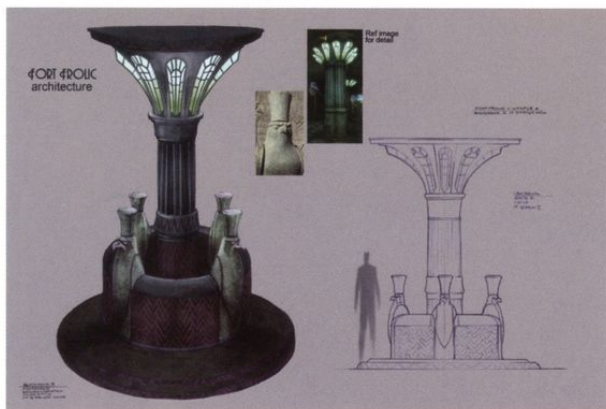
⚡ The way we approached it was asking 'what would people want to do on vacation here?' We divided into three different ideas: a tea garden which is a very formal, traditional meal place; in back you've got the Arcadia Glens which is their answer to woods; and far back you have Rolling Hills which is a forest area with big trees and no pathways. ⚡

— Brian



⚡ In BioShock the theater was called the Fleet Hall. What we intended to do with this was do a multiplayer friendly version of that theater and have interesting game play elements such as the sets that would be on the stage that you could manipulate as a player and you could make them interactive. You could drop the hanging sets to create new pathways and block pathways and if you're lucky, take out a player. Then we found out that single player was doing a theater location as well and it just didn't make sense to do a theater location in single player as well as multiplayer. So, we arm wrestled about it and single player won. So we dropped our theater. ⚡

— Mat

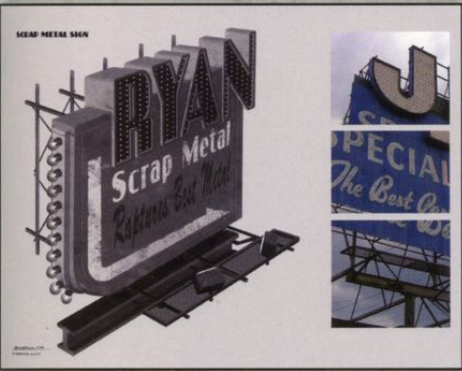


“ In the end, we went at Fort Frolic in the more traditional Fort Frolic sense in that we have Eve's Garden and Pharoh's Fortune Casino. Again, it's very reminiscent of what the first game would have been in terms of the type of space that's there. ”

— Mat

Fort Frolic
direction (cont)





“ For Neptune’s Bounty, we mainly concentrated on the idea that it would have been used for providing food or harvesting fish from the ocean as well as being a location where people turned salvage men could collect the refuse from Rapture—scrap metal and things like that — and turn them into a commodity. ”

— Mat

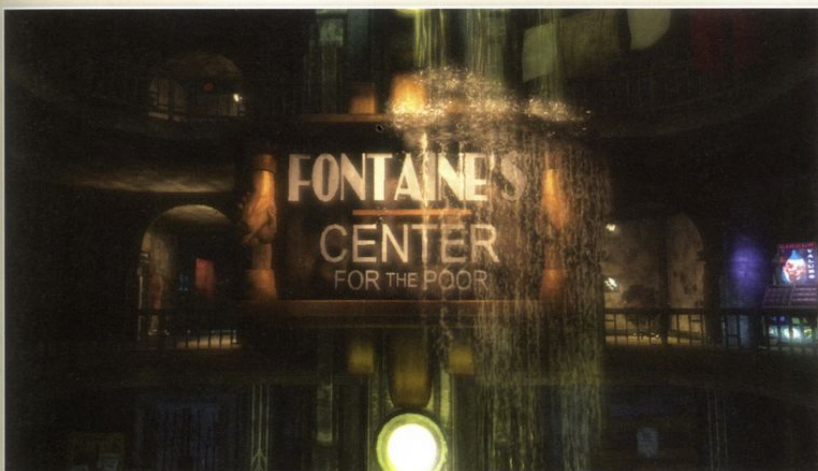


MARKET STAND



“ We took iconic locations that people are going to recognize from Farmer’s Market and put a different spin on them. That allows people to experience multiplayer in a way that they wouldn’t have experienced before in the first game. Farmer’s Market is split up into sections that are themed-based on what you would find in a market. It’s a place in Rapture where people would go to get their fresh foods and maybe have a bite to eat or shoot some Splicers in the face. ”

— Mat



“ Our version of Home for the Poor is similar but, again, we manipulated it to fit the multiplayer game play. It's still Fontaine's Home for the Poor. Out of all the locations that we have created, it is the one that is the most degraded. There's linen hanging on the line. There are broken bits of building. It's really the slums of the 10 maps that we've created. It was probably one of the easiest maps aesthetically to create, but the layout went through quite a bit of iteration. This map has the most verticality to it, and it's one of the darker maps in regards to lighting. It's really a good contrast to what Ryan's ideal Rapture was. ”

— Mat

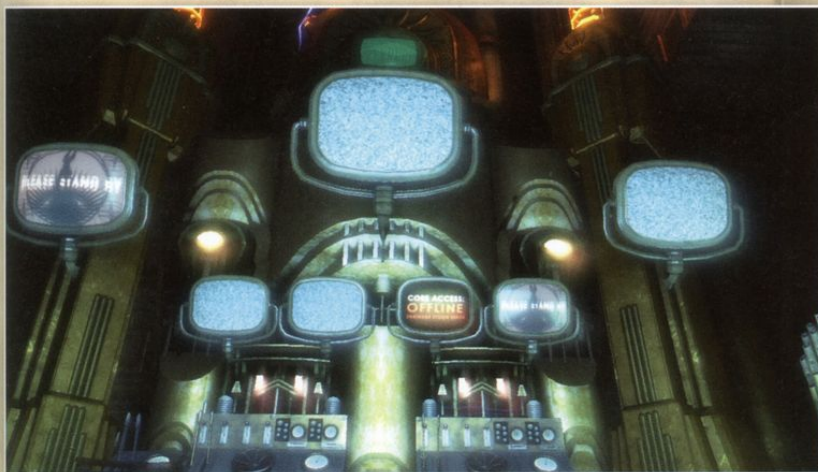
“ Hephaestus was the power plant of Rapture. When I played BioShock, it was the one place that when I got to it, I was blown away because all this time I had been experiencing Rapture with the blue sea and this very similar aesthetic throughout all the maps. When I got to Hephaestus, the ocean was red because of the lava. Every multiplayer shooter has to have lava so we had to bring lava back in terms of putting it in Hephaestus. ”

— Mat



“ Hephaestus is definitely the most sci-fi looking of the maps. You've got these huge, crazy machines with giant gears turning, these big power conduits doing who knows what. One thing we did on purpose here is that since the level is so huge and you've got these giant monstrosities, we wanted to show that there are still real people working here — the lower class engineers who are really keeping Rapture running. We added areas in like the worker's lounge and a little kitchen area — places where they'd come in and put stuff in their lockers and get their schedule. We always try to put this small, human element on these spaces so it doesn't come out as too anonymous and too barren feeling. ”

— Brian



⚡ If you were teleported into any of our maps, you would still get a feeling that you were a part of Rapture. They're not just arenas. There are a lot of narrative elements that go into it that on first playing you may not notice because you are running around shooting people or being shot at. But if you had the time to walk around or you had a quiet moment in the game where you weren't panicked, you'd get an eyeful of all the narrative stuff that BioShock does so well. ⚡

— Mat



⚡ Medical is one of those places that started one way and morphed a bit. It was a very iterative process. We settled on some areas that existed from Medical in the first game—places that you could get Plasmids or injections or some new, shiny teeth, or, of course, if you happened to pass away, you could also be buried. We have two wings in Medical—One is geared towards the funeral services that would be provided by Twilight Fields Funeral Home and on the other side, we have Dandy Dental and a surgical wing as well as a mortuary. It's your one-stop shop from birth to death. ⚡

— Mat

⚡ There's definitely a kind of morbid efficiency about it. If you try to get yourself fixed up and it doesn't work, you can walk next door and take your leave. ⚡

— Brian





MERCURY SUITES
RAILING DETAIL

ORIGINAL RAILING



RAILING VARIATIONS



MERCURY SUITES
RAILING DETAIL



VARIATIONS



MERCURY SUITES
PILAR VARIATIONS



MERCURY SUITES
LAMPPOST VARIATIONS

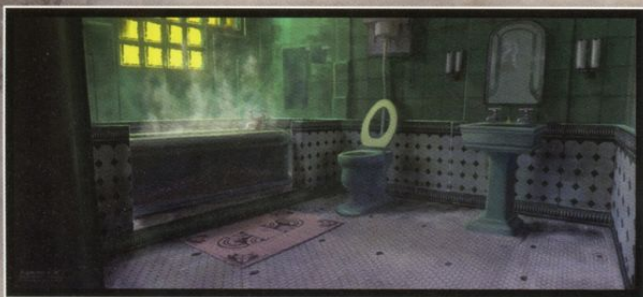


MERCURY SUITES
PILAR VARIATIONS



Mercury Suites is the upscale living quarters for the elite in Rapture. In our version, we have a few apartments in there. Realistically speaking there might be more, but for our purposes we have only a few. The most notable is Fontaine's private residence. This is a map that probably differs the most visually from the first game. In BioShock 1, Mercury Suites had seen a lot of wear and tear, and similar to Home for the Poor, had been left alone to its own devices for quite some time. We really wanted to repair the space, so to speak. This section has seen a lot of new textures and assets.

— Mat

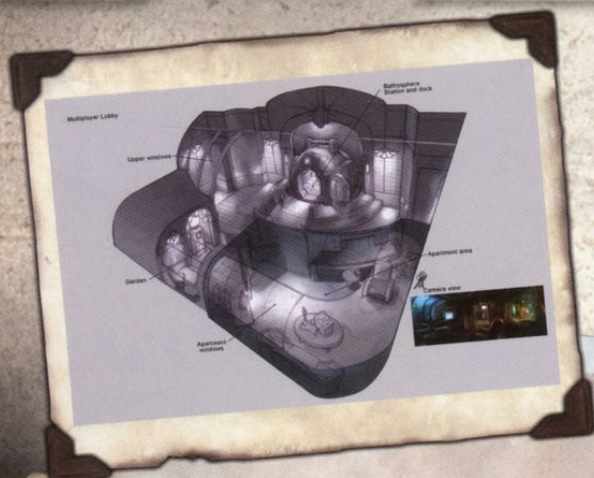


⚡ This is one map that if you take the time, you can get a lot of narrative worth out of by visiting those apartments and exploring the bedrooms and libraries of the people that would have lived here. ⚡

— Mat

“ I think it's a good example, too, of how we tried to push things without going too far. For instance, you go out to Fontaine's apartment you'll see a lot of things from BioShock 1. You've got the big polar bear and the staircase—it all feels very grand. At the same time, we've tweaked it and changed it a bit to suit our own needs. There's just enough there that it still feels familiar and it's still believable in terms of what the view's supposed to be. ”

— Brian

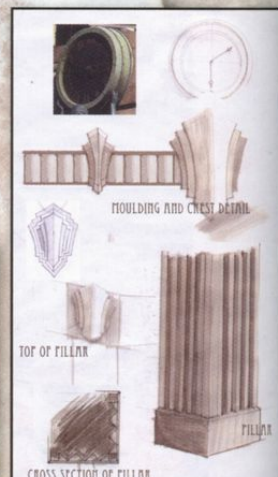


“ The apartment started out, and to some degree finished, as a 3D hub for the player. What we wanted was give people a multiplayer experience that perhaps they may not have had in the past. As a player, you would come in here, set up your match, customize your character, find out the latest news on what's happening in Rapture. Then you would enter the matches through your own private Bathysphere. ”

— Mat

⚡ Narratively, the apartment has been provided to you by Sinclair Solutions which is the company that is doing Plasmid testing and it's on loan to you for the short time you're in Rapture. ⚡

— Mat



“ This space, even though overall it's quite small, had just as many revisions as our full blown levels. We knew that you were going to be in here so much, maybe even every time you loaded the game, so we put a lot of care into the space and size of each of the rooms and how long does it take you to get from this interactive object to the other one. It's pretty finely tuned in that respect. ”

— Brian





WEAPONS

For anyone who has ever faced off against a Big Daddy, the idea of wielding a drill or rivet gun is most likely thrilling. In *BioShock 2*, players get their hands on not only these tools, but also a spectrum of other weapons—both specifically created for Big Daddies working in Rapture and those made out of need. Creating weapons for such a formidable character had many challenges, both technically and artistically, but in the end the team created an arsenal as memorable as the character who holds them.

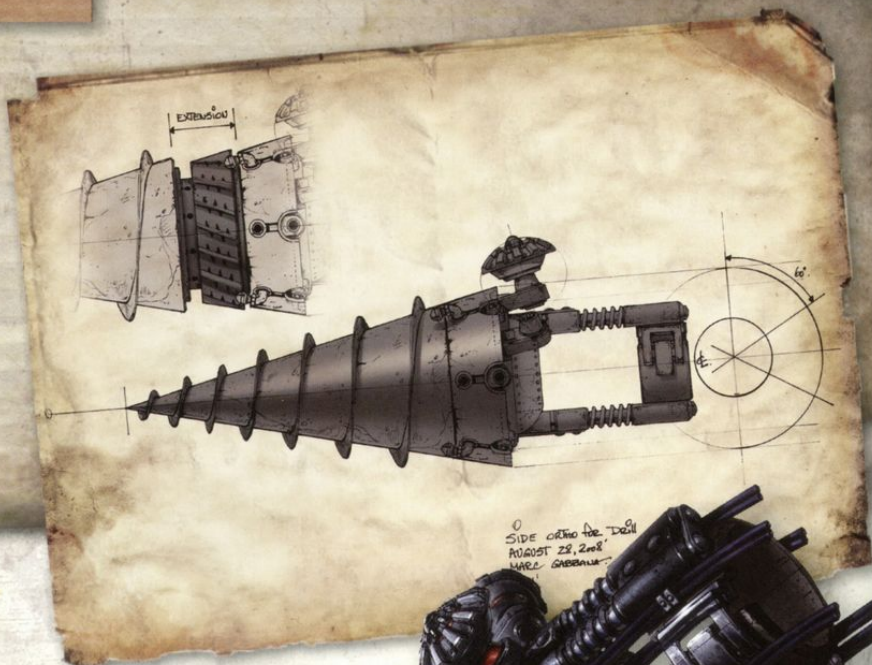


SINGLE PLAYER

DRILL

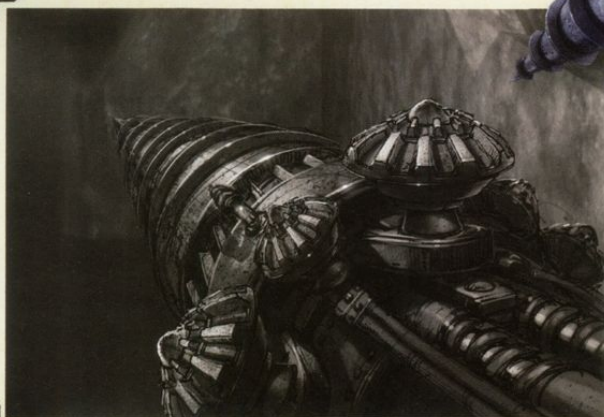
⚡ All the weapons were designed by Mark Gabbana. He did these really beautiful blueprint style concepts for us. Weapons fall into two categories: utilitarian—designed for Big Daddies, and those that were made from found objects. ⚡

— Jeff



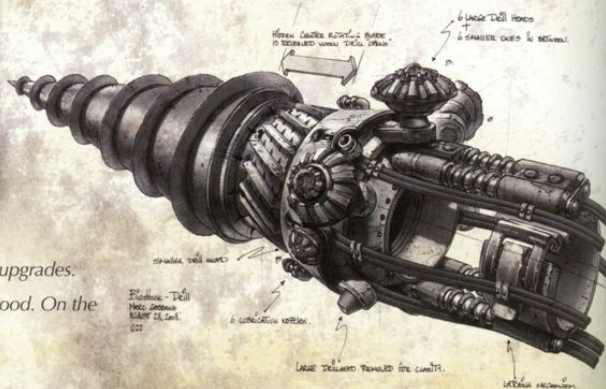
⚡ We decided that the Big Daddy would have an arm and the drill would go over it to make him seem more human. Having the lack of an arm would kind of distance him even further from players. ⚡

— Colin



⚡ What was challenging was that each one of our weapons had three upgrades. We want to allude to those upgrades on the base weapon but still have it look good. On the drill, you can see the socket holes where upgrades will go. ⚡

— Jeff



⚡ There were some tricky game play elements that dictated the design, because there has to be something that attaches to the gun so that when you launch your grenade and there's an explosion, you don't get injured. But if we put a giant shield on it, you couldn't see, so we came up with the crazy technology idea. ⚡

— Colin

GRENADE LAUNCHER
HOLD GRENADE
NO. 4. 2m 8.
CND

GRENADE LAUNCHER
HOLD GRENADE
NO. 4. 2m 8.
CND

GRENADE LAUNCHER
HOLD GRENADE
NO. 4. 2m 8.
CND



⚡ The original Grenade Launcher feels a lot like this one, which is cool. It's almost the exact same mechanic to load, which makes me feel like Splicers would have seen these Big Daddies with their bad ass grenade launchers that were made for them and they found one and figured out how to make one with the multiplayer soup can design. ⚡

— Colin

The machine gun was part of the weapons that are Big Daddy specific. There already was a machine gun in the first game that was really damn cool, but we wanted to take advantage of the player character being a Big Daddy and build an even more bad ass machine gun. The idea of this was there are different makeshift turrets around Rapture, so the player character at one point saw one with a mounted machine gun and tore it off to use for himself.

— Colin



⚡ The reddish shape on top is where there was one of the alarm lights from the original turret. One of the upgrades actually plugs wires into that socket. ⚡

— Colin



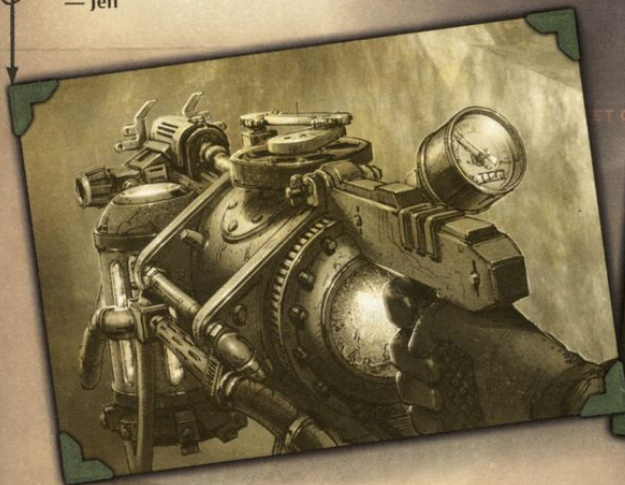
“ There was a lot of time and effort put into how the player would hold the gun realistically — would there be braces because it's probably too heavy? Would you hold it to the side? Then we decided 'It's a giant Gatling gun and he's going to hold it with the weird handle from the turret at the bottom.' We're not going to get into the ergonomics of it. ”

— Colin

RIVET GUN

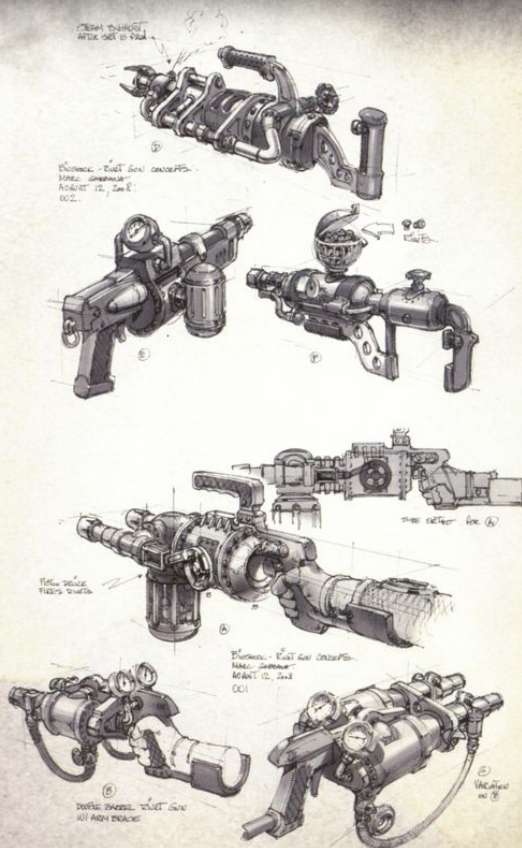
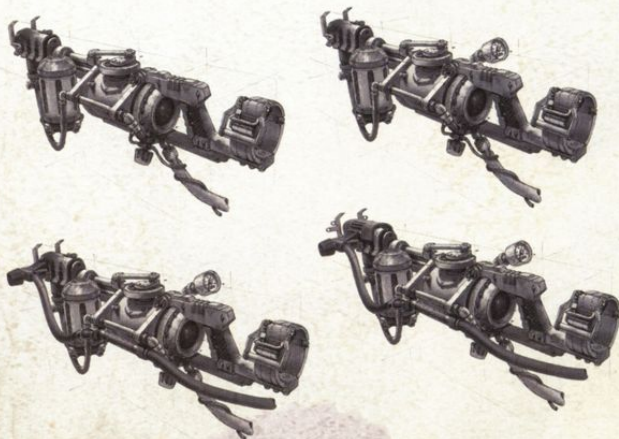
⚡ Other elements that made it feel tool-like were the guides at the end. It made it feel like you'd need those when riveting a wall. ⚡

— Jeff



⚡ And again, it's awesome having an artist like Mark Gabbana. We asked him for different angles of these things and he would draw it so accurately. That helped us a lot in figuring out if this thing would actually work in the different views. ⚡

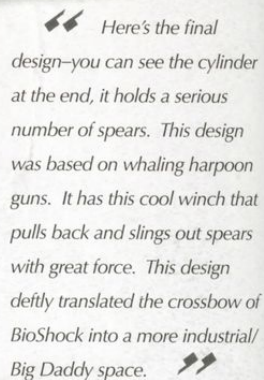
— Colin



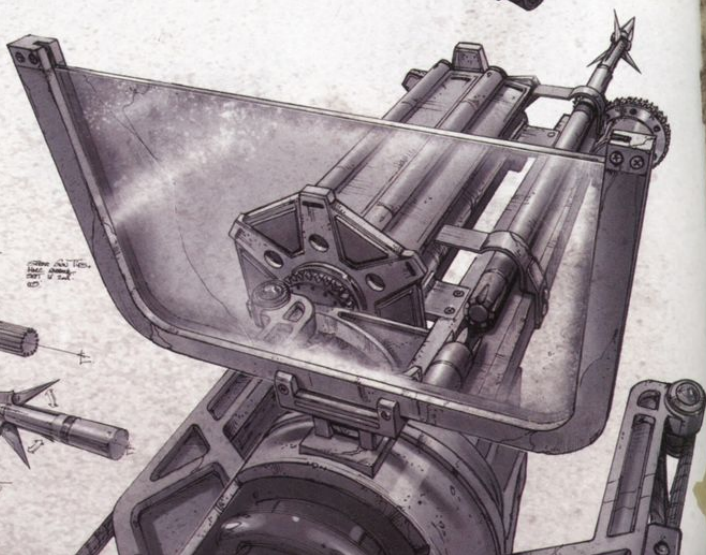
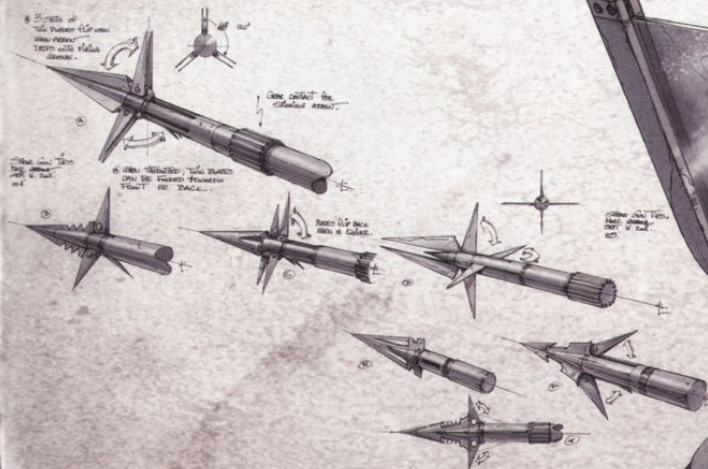
⚡ The rivet gun has a pretty compelling, industrial feel. This is one we designed to look more like a tool. We wanted it to be very kinetic, like a piston and wheel on the front that churns every time you fire it. It is once again evocative of trains, old gears. ⚡

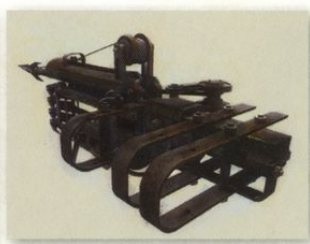
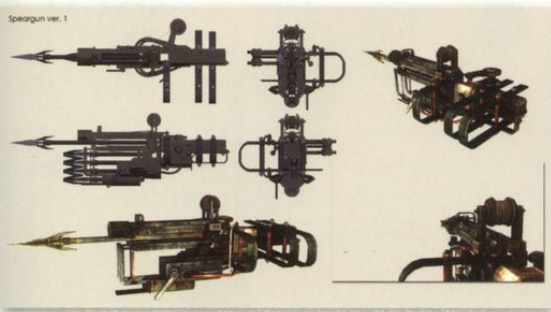
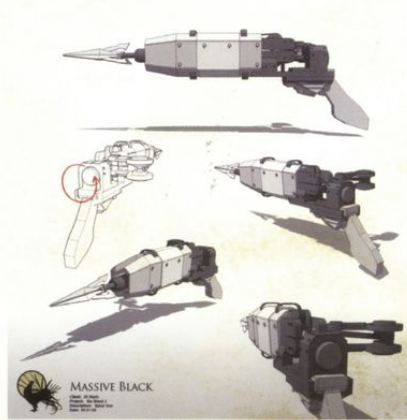
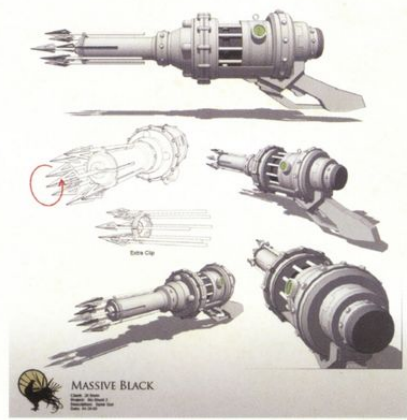
— Jeff

“ We actually did two iterations of the speargun. We went through a first revision of the gun and thought it might look too modern. ”



— Jeff





⚡⚡ This gun got modeled and put in the game, but was taken out because the winch was really cool, but it blocked your view. Also the design didn't work because you could see how many spears you were holding and and there was no way to visualize it, if say, the designer wanted it to hold 30 spears. ⚡⚡

— Jeff

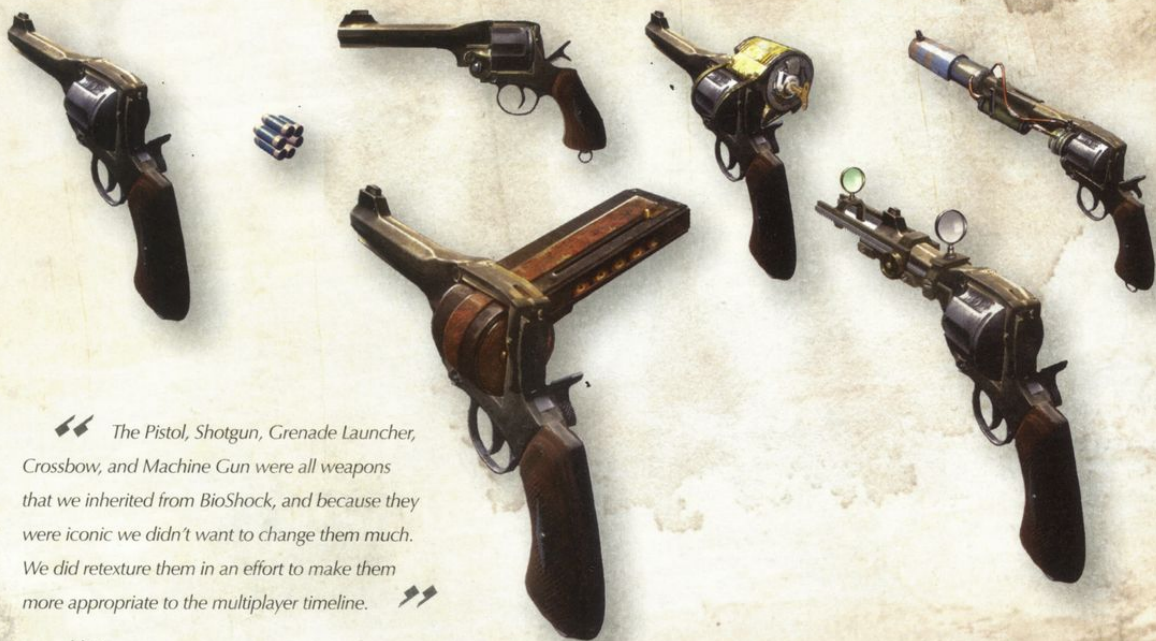
SHOTGUN

⚡⚡ We beefed the shotgun up from the last game, because that one was a single barrel and we wanted to have something that felt big enough for Big Daddy to be wielding. We even considered going as far as a quad barrel but it looked kind of silly. ⚡⚡

— Jeff



MULTIPLAYER



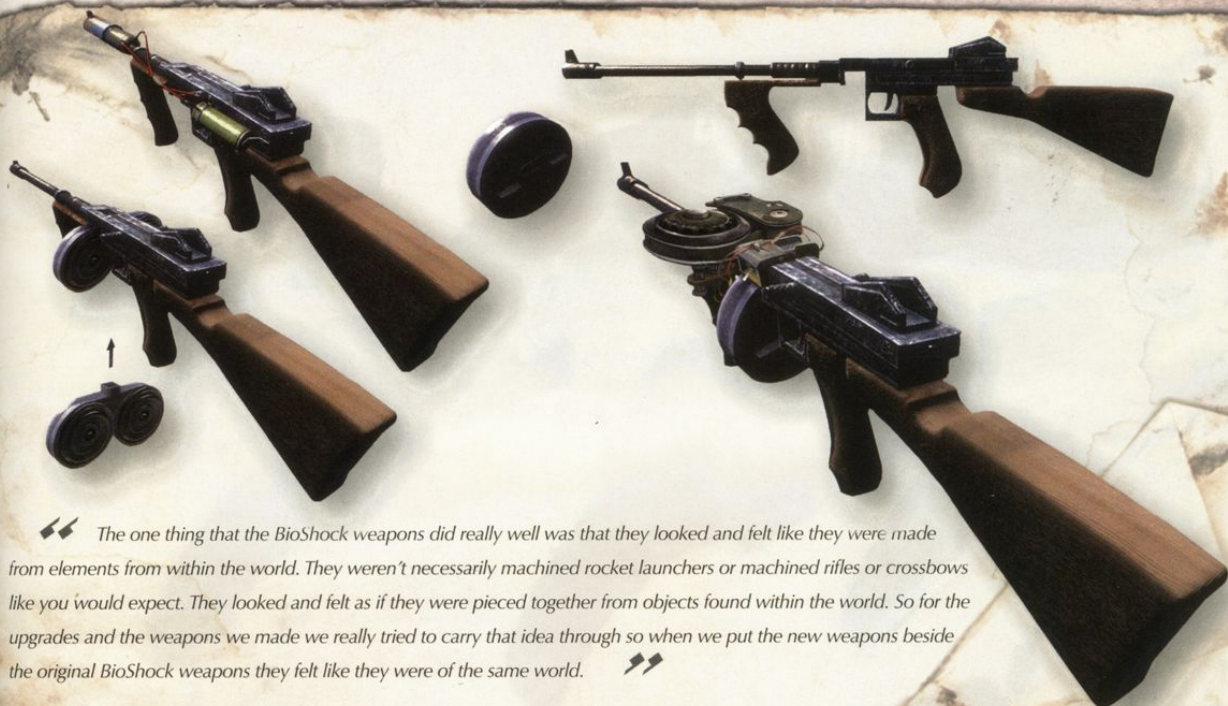
“ The Pistol, Shotgun, Grenade Launcher, Crossbow, and Machine Gun were all weapons that we inherited from BioShock, and because they were iconic we didn't want to change them much. We did retexture them in an effort to make them more appropriate to the multiplayer timeline. ”

— Mat



“ The most work that we did with these was in terms of the upgrades. The upgrades, for the most part, are new for each weapon. There is some carry-over but in order to make the weapons feel better, play better, and work well in a multiplayer setting, we did a lot of work in the upgrades. ”

— Mat



“ The one thing that the BioShock weapons did really well was that they looked and felt like they were made from elements from within the world. They weren't necessarily machined rocket launchers or machined rifles or crossbows like you would expect. They looked and felt as if they were pieced together from objects found within the world. So for the upgrades and the weapons we made we really tried to carry that idea through so when we put the new weapons beside the original BioShock weapons they felt like they were of the same world. ”

— Mat



“ We redid all the Crossbow upgrades, and they were particularly difficult because there are so many moving and intricate parts in them and there's a whole lot of other feedback that has to go into making them believable in terms of effects and audio. We ended up having four or five models for that Crossbow alone. When you're playing with it, it looks like it's the same Crossbow with something added onto it but really it's four or five different models for that Crossbow itself. ”

— Mat

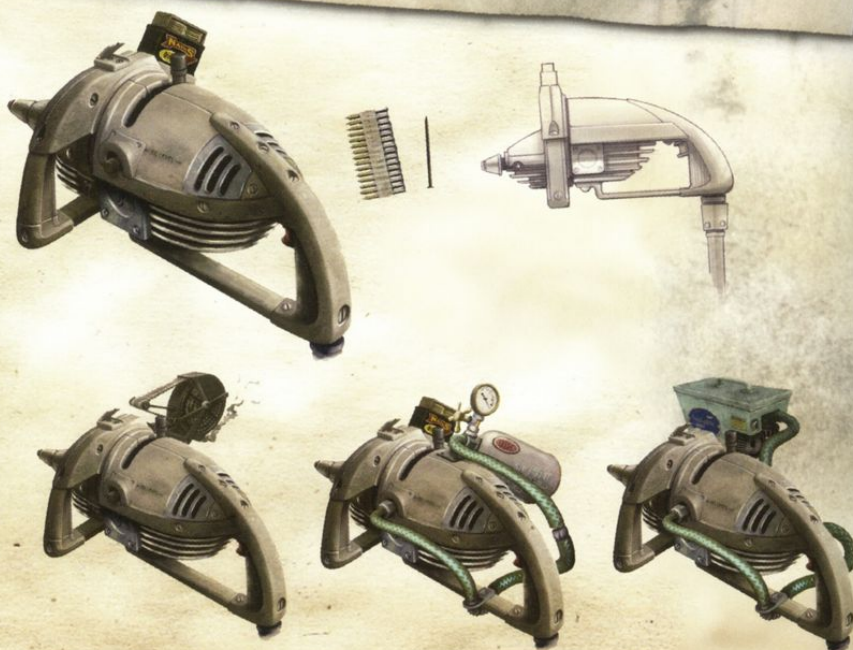


⚡ The Grenade Launcher also has several models because the mechanics changed a little bit in terms of how the upgrades were going to work. I believe that one has three versions. ⚡


— Mat

⚡ When creating the Nail Gun, we tried to think of everyday items in the world of Rapture that either could have been used in the creation or construction of Rapture that happened to be lying around and people could use as weapons. That one's very rooted in trying to make it feel of the BioShock world and have it be realistic as a power tool. ⚡

— Mat







⚡ The Elephant Gun was our answer to how most games typically need a sniper rifle or a long-range rifle. Because the spaces within Rapture are a little more confined and not as wide open as your typical shooter that has a sniper rifle, we wanted to put something in there that was medium to long-range but not extremely long-range. As is fitting with the era, the Elephant Gun is a big game hunting rifle. At the time, a lot of people were going on safari and big game hunting was very popular so we thought that would be a good way to go with this one. ⚡

— Mat



USER INTERFACE

When done properly, a game's user interface fades into the background, working seamlessly, unnoticed by the player. However, the UI and HUD plays a critical role in the success of the overall gameplay—its functionality can make or break a gamer's experience. In *BioShock 2*, the UI goes step further—it had to convey the state of the city and tell the player whether they were in Rapture during the midst of a civil war, or rummaging through wreckage years after the fall. This not only adds to the atmosphere of the overall game, but also tips the balance on whether the experience transports and immerses a player in Rapture.

SINGLE PLAYER

⚡ When we started looking at the UI for BioShock 2 and thinking about what it is to be a Big Daddy, I started watching a lot of movies. I watched *The Abyss* and deep water experience movies and one of the things that got me was how challenging this was going to be. The camera shots of a guy looking through his mask at a world so closed in — that it's literally looking through a tunnel and you can see his breath on the edge of his mask—it's a crazy experience of claustrophobia. ⚡

— Jim Ingram
UI Artist, 2K Marin



⚡ I've really started thinking about how to make the helmet convey the idea that you're behind the glass, but keep a feeling of light and air so you don't feel boxed in but right in the middle of the action. So I spent a lot of time on edge treatments for everything. The last thing you want to do is create a UI that's super claustrophobic where it's very hard to see your enemy. ⚡

— Jim



⚡ In the end I really wanted to pay homage to BioShock. I became fascinated with the existing elements we had and making them really old and crusty. I added some new pieces, but mainly stuck to the ideas of the original game so that people who played BioShock could really get in there and feel at home. ⚡

— Jim

⚡ I did play with the idea of having actual 3D elements in the UI. I played with the idea that inside your helmet, you would have this chained piece floating in liquid that actually displayed stuff to you. Your HUD and Health would be in these sorts of vials. That was an interesting idea that was kind of funny because it was kind of like a bathtub too. ⚡

— Jim



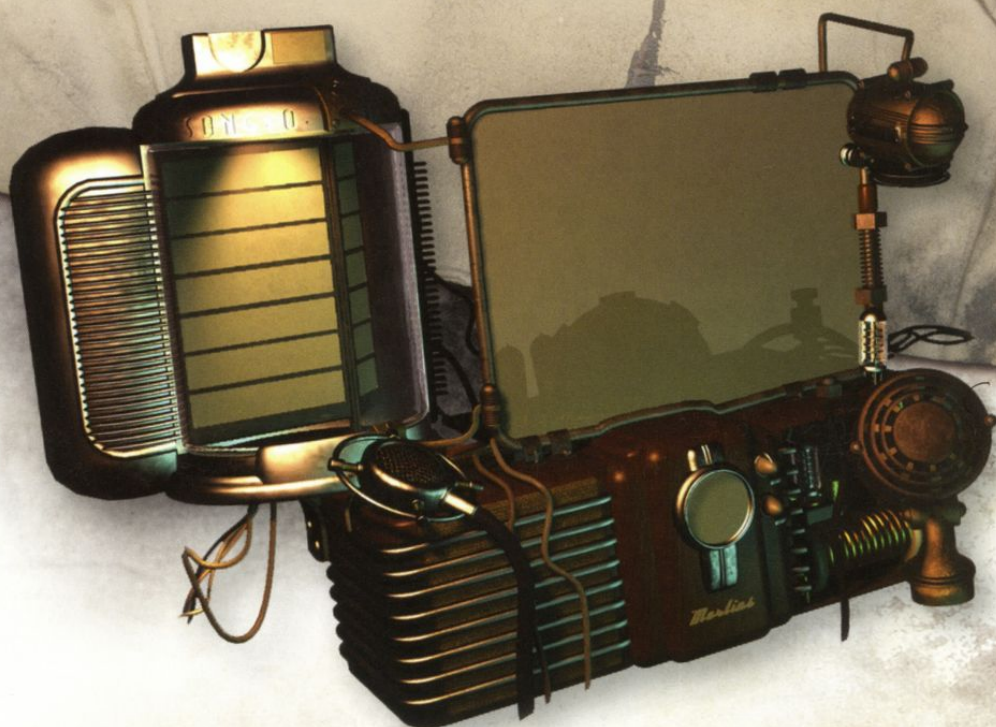
⚡ I really thought it would be cool to change your ADAM and Health displays so when you get hit a number of times your whole world pulses red and you get red veins popping up and you're freaking out and you need to go hide in an area and regain your health. ⚡

— Jim



“Originally, and this was very heavily affected by story, we were going to have survivors in Rapture that had hidden out in these camps and needed a way to talk to one another and trade goods back and forth. We came up with the idea of using the Pneumo system. It was a mail system but very simplistic—old pneumatic tube air devices. So I came up with the idea that they would build these glass boxes, like fish tanks, sealed off, and inside they would take junk from Rapture, old TVs and things like that and link them together and make these cobbled together devices that they could stick into Pneumo tubes.”

— Jim



“The idea with this one specifically, the TV would show the ammo guy, his list of ammunition, and what he had in his supply cabinet. You’d click him, and he’d say “Hey, how’re you doing? I’ve got ammo here. Do you want this stuff?” Then you would say “I want machine gun ammo.” Then he would say, “Oh yeah. Here it is.” He would show it to you and give you a price, then you would pay for it and then it would pop up in the pneumo tube.”

— Jim

“ In this screen, the bottom right hand corner is smashed like some Splicer hit it with a crowbar because he got mad. Each screen tells its own little story in that you can come up with your own ideas about what might have happened to this particular element. ”

— Jim



“ At one point, we were talking about allowing you to trade goods for goods, instead of just for money. ”

— Jim

“ Another idea on it was taking an old style radio, like an old style 1950s diner jukebox, and you could scroll through the different sections. ”

— Jim



“ The pneumo tube ended up actually being scrapped because we no longer had the survivor idea in Rapture. We ended up taking a lot of the original assets like with the HUD and then pushing them so each machine was a bit more unique. ”

— Jim





⚡ The original BioShock UI used a lot of actual textures that are expensive memory-wise. We went through and relooked at that and changed a lot of things. Now a lot of the UI stuff is done with movies and things we can stream in a lot easier. The Gene Bank is definitely an example of something that was completely done with textures in the first game, so we removed as many as possible and then relooked at the machine to find a way to make it feel more unified. ⚡

— Jim



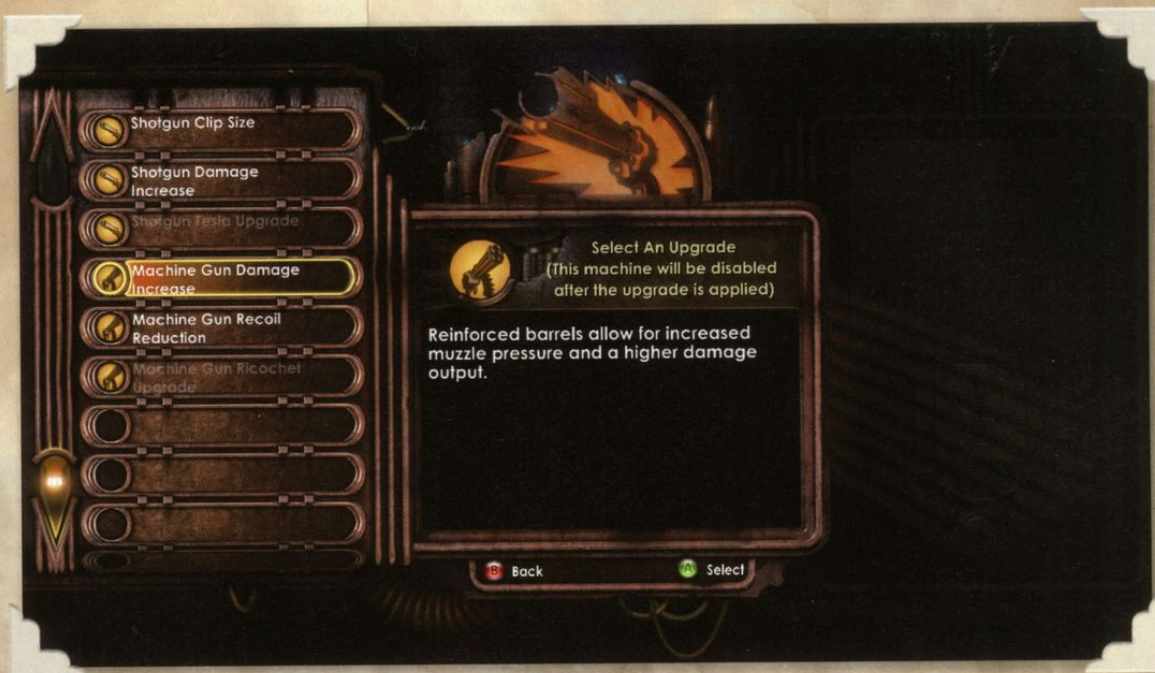
⚡ The biggest part of the project for me was making the machines feel like they exist in a world and trying to convey the idea of how alone you are using this stuff. I think that has been pretty successful. ⚡

— Jim



⚡ I also changed it so that instead of seeing through to the background, it's now a full screen experience. I think this really helps to sell the idea that you've walked up and interacted with a machine because it takes up the entire space. ⚡

— Jim



⚡ For the rewards screen, I started looking at all these weird, old-timey penny arcade machines. I also put a coin dispenser on it—all machines in the world now have coin slots, actually. I also tried to really push the idea of branding. ⚡

— Jim

⚡ The new hacking machine is all in world. It all happens as you are playing the game this time. We spent a lot of time iterating on that and came up with a “reload your gun” sort of idea. The interesting challenge for that was how to make an interface that pops up as a modal interface on the screen while you’re doing other stuff and that also feels like a real world element that’s existing. I looked at a lot of pneumatic meters and old style gas read-outs to do that. ⚡

— Jim



MULTIPLAYER



“The HUD was impacted by BioShock 2 Single Player because we wanted to make the two games feel very similar, so when a person jumps into a multiplayer match they are going to get a very similar experience to when they’re playing the single player portion of BioShock 2. One of our biggest challenges in making that happen was the fact that people want to get into a game fast. They want to get through screens and that means that everything needs to be extremely consistent. I spent a whole bunch of time up in Canada working with those guys to unify UI into one solid direction that brings the feeling of BioShock (which is not a very clean and simplistic UI) and is also a successful multiplayer experience.”

— Jim

“We looked at BioShock stuff and said “let’s clean it up and make it shinier - a bronze treatment. We’ll use that as a touch on making the simplistic UI feel.” We created a universal frame for everything and then we added what we could, keeping it simplistic and keep it flowing properly. I think we did a pretty good job of that.”

— Jim



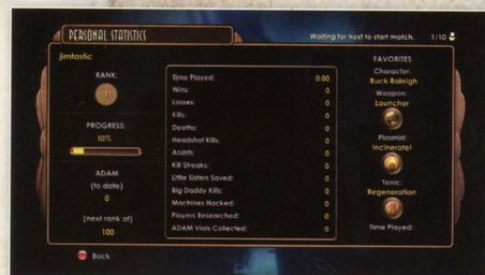
“Definitely one of the toughest screens was the loadout screen. It is one of the most complicated screens in the interface. From an artistic standpoint we did some really interesting bevels and shapes that felt retro that had the BioShock style to them. We also tried to maintain friendliness. There wasn’t a lot of crazy Art Deco because Art Deco stuff is very flamboyant, and it’s difficult to make a clean UI with a flamboyant style. To help with that, we relied heavily on fonts that were very Art Deco, but were lighter than other graphical elements so helped convey necessary information without being cluttered.”

— Jim



“We went through a number of iterations for the end game screen. It started out as a complex, layered design. We pulled back from that and put the Art Deco treatment onto the stuff that really matters on the screen, for example, the medallions you would level up with or the icons. What little pieces we did have and wanted to showcase and were the most important pieces, those were the pieces that we pushed forward with the Art Deco style and really tried to amplify. So by really focusing on the stuff that really mattered, which was what your rank up was, what you earned in that match, all those things that really sort of felt like the right thing to do and was successful.”

— Jim






ADS OF RAPTURE

In its heyday, Rapture teemed with entrepreneurs. If you could make it, someone would be willing to buy it. Long after the fall of Rapture, the ads of Rapture's grand commercial enterprise still paper the walls of the city, hawking goods and services that ranged from harmless to severely sinister. These tattered and dirty relics show not only what the city once aspired to be, but also what it became.

PIN MONEY
Women's
APPAREL

1959 SALE

January 2 - Come Early & Bring a Friend




HAPPY NEW YEAR FROM PIN MONEY

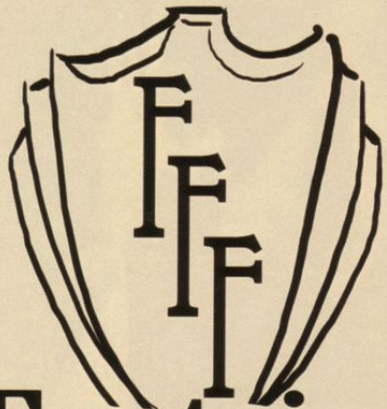
STYLISH LADIES KNOW
THE MOST BEAUTIFUL DRESS
ARE TO BE FOUND AT

BOUTIQUE R·E·N·A·T·A

SURFACE REPLICAS ITEMS
AVAILABLE ON REQUEST



Is your current fire prevention
team asleep on the job?



Fontaine

Fire Fighters

Your best bet when a fire is set.

Our trains run on time When **YOU** run on time!



Help keep ATLANTIC EXPRESS running efficiently.

FAST ACTING

PAIN DRAIN™

ASPIRIN

THE
BOSS



THE
BILLS



THE
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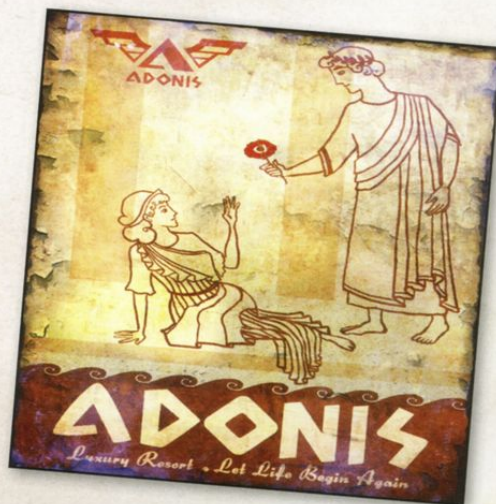
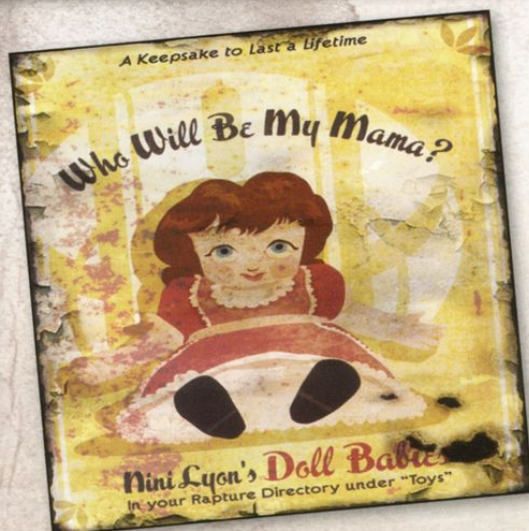


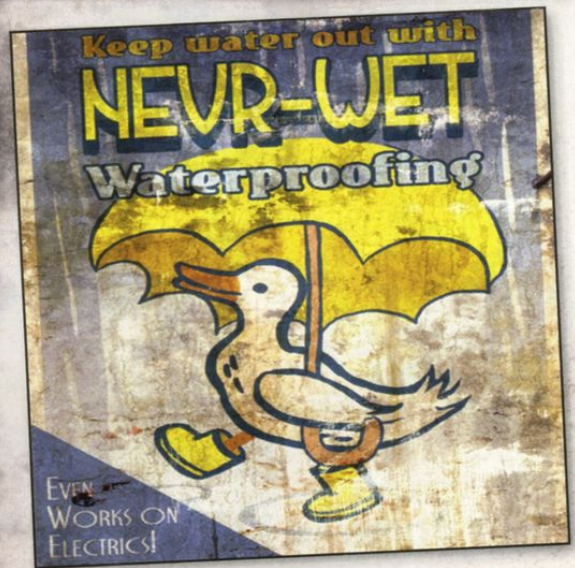
BEES



For
REAL PAIN RELIEF


Watch today's little problems, simply drain away!





Talented?
Popular?
Energetic?
Smart?

Take our unique
aptitude test to find out
just how special you are!
Test your DNA in our
state-of-the-art facility.



Dr. Sofia Lamb
In your Rapture Directory

TEA TIME

COFFEE • TEA • PASTRIES • BISCUITS

CAFE

COME AND HAVE A CUP



$$N_{eff} = \frac{1}{2\{1 - [1 - F(t)]^4\}}$$


$$\pi \Delta p = cov(w_i, z_i) + E(w_i \Delta z_i)$$

$$Freq(a_n) = \sum_{i=1}^n w_i p_i q_i$$

$$Freq(i)$$

$$R = k^2 S$$

$$\Delta \bar{a} = \left(\frac{\sigma^2}{\sigma^2} \right) (-$$



BRAIN BOOST
Ryan Industries
gene tonic


ATLANTIC



EXPRESS

RAPTURE'S FASTEST
WAY TO TRAVEL!

UNITY
&
METAMORPHOSIS



DR. SOFIA LAMB
New Century Publications Ltd. Rapture

NECKTIES by Wilson Freeman



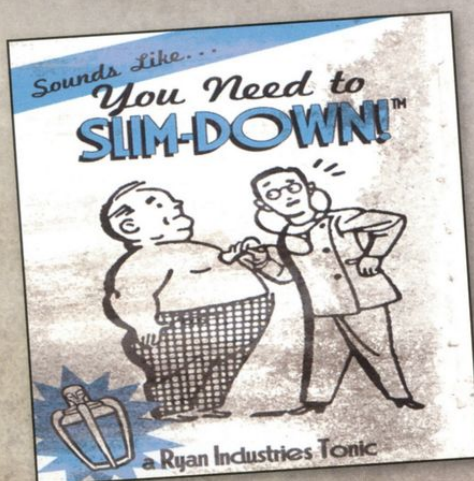
\$AVE!



Top quality, Top value.

WE

PRODUCT OF RAPTURE COLONY



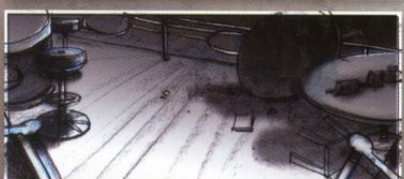
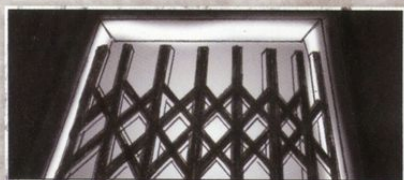


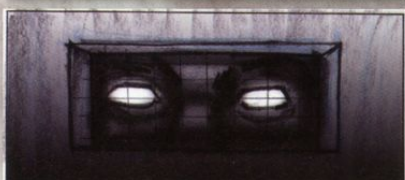
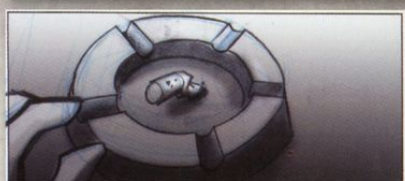
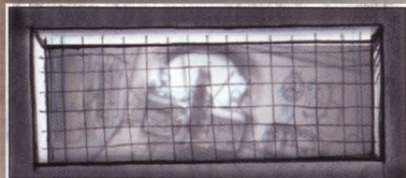
STORYBOARDS

Any good story goes through some sort of conceiving phase before it becomes a completed work. BioShock's story conveys so much information and meaning through characters and setting, which this book has outlined over the past eight chapters. The overall narrative is conceived out in the same manner as each individual asset of the game, beginning with massive amounts of storyboards. Some of these scenes you will recognize from the finished product while others will be completely new—remnants of storylines that were changed as the game took its final shape and became a finished product.

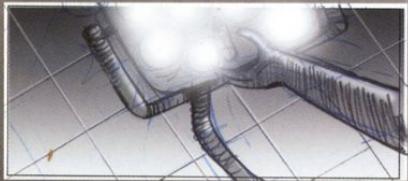
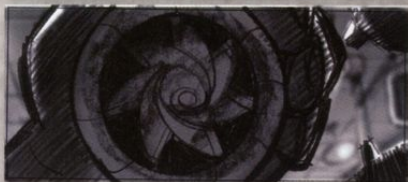
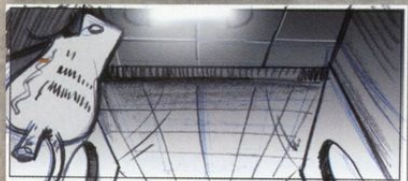


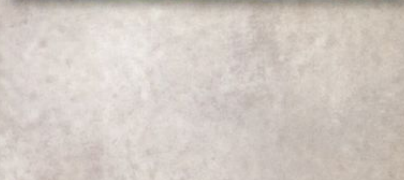
GRACE



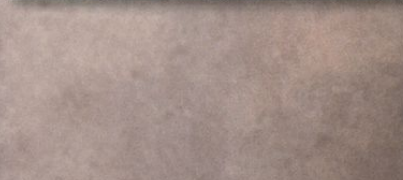


OPERATION

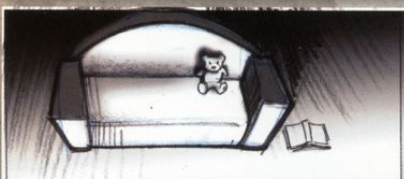
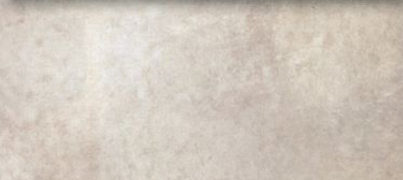
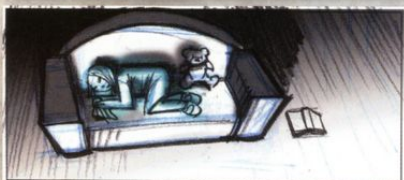
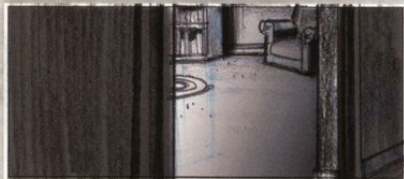
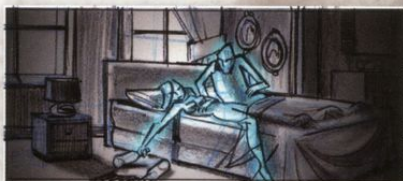
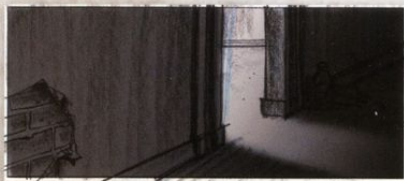




EXPLOSION



STANLEY

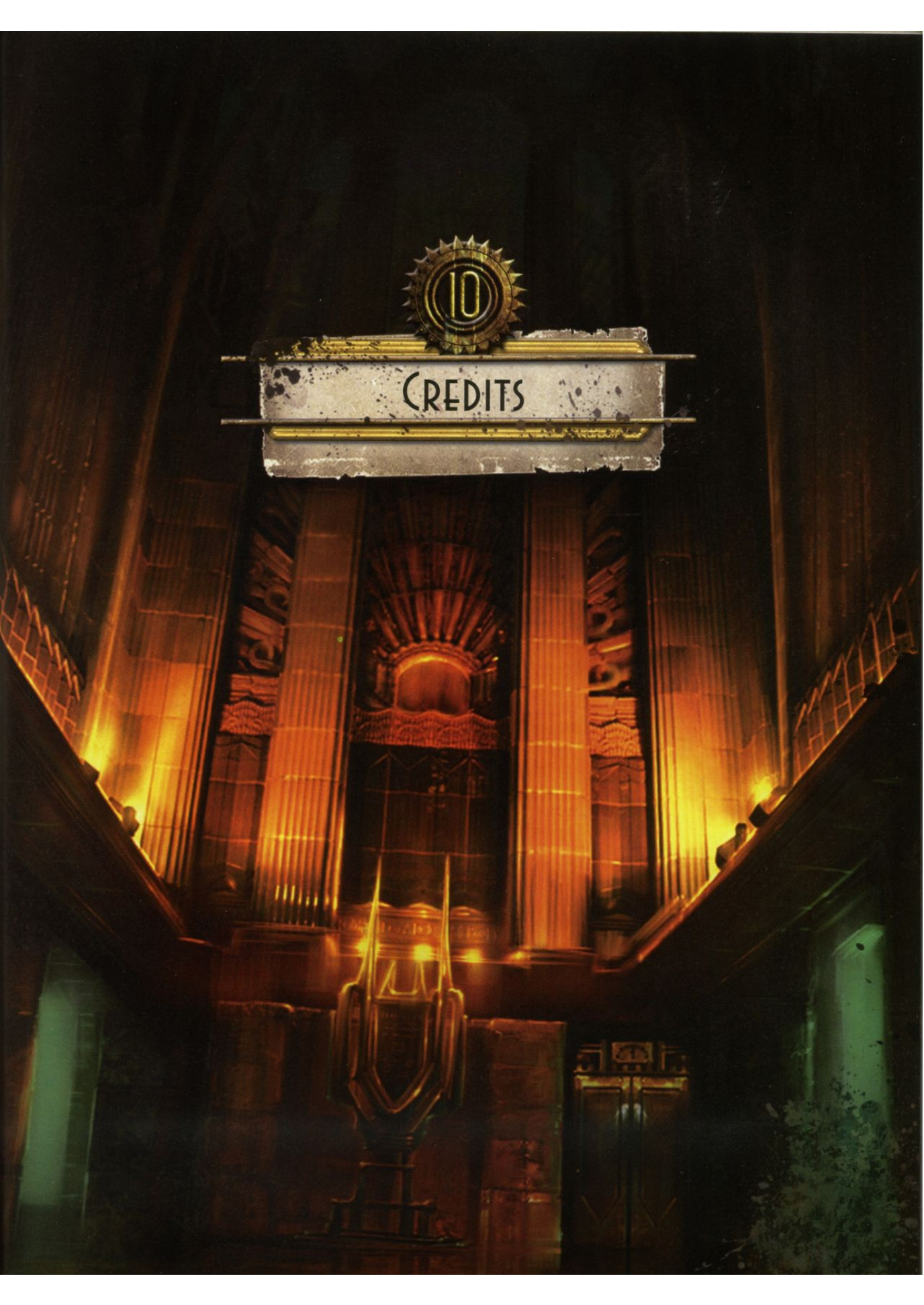


GENENBAUM





CREDITS



BIOSHOCK

2

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Adam Bryant
Alec Fredericks
Alex Boylan
Alex Munn
Alex Muscat
Alexandre Vancomerbeck
Alyssa Finley
Andrea Blasich
Andrew James
Andrew Lackey
Anthony Lawrence
Ben Driehuis
Brandon Pham
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J.R. Hogarth de la Plante
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Martin Jennings-Teats
Martin Slater
Mathi Nagarajan
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Melissa Miller
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Stephen Babb
Steve Gaynor
Tamara Sempf
Timothy Cooper
Tynan Wales
Veara Suon
Weicheng Fang
William Armstrong
Wistaria Clark
Zak McClendon

ADDITIONAL SUPPORT:

Andrew Ley
Ben Shore
David Beswick
Des Shore
Donald Etgeton
Edward Toomey
Jarrad Woods
John-Paul Jones
Mike Safianoff
Richard Albon
Richard Lagarto
Roy Russell
Will Marshall

2K CHINA

Cai Su Xian
Chen Qiang Pan
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Da Li
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Fang Zhen
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Hu Jia Zhuo
Jin Li
Jin Yi
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Zhang Xi Kun
Zhang Ya Nan
Zhao Ming Ji
Zhu Min-Hua

2K BOSTON

Grant Chang
Scott Haraldsen
Robb Waters

DIGITAL EXTREMES

Lead MP Programmer

Jesse Attard

MP Programming

Chris Seddon
Darryl Baldock
Eddy Douridas
Gaz Iqbal
Julien Coulombe
Ron Janzen
Simon Orr
Steven Kah Hien Wong
Tomasz Cybulski

Additional MP Programming

Andrew Rudson (PC/DLC)
Damien Classen
Daniel Brewer
Dejan Pavlovski (PC/DLC)
Glen Miner (PC/DLC)
Hayden Mulholland (PC)
Steve Sinclair

MP Art Director

Mat Tremblay

MP Artists

Fabricio Torres
Hugues Giboire
Joe Grant
Karol Wlodarczyk
Kary Black
Martin Holmberg
Mike Leatham
Vincent Joyau
Yuliya Kostyuk

Additional MP Artists

Avinash Hegde
Corey Hayes (DLC)
Emmanuel Pappas (DLC)
Kaleb Aylsworth (DLC)
Kol Crosbie (DLC)
Kyle Davis
Mario Vasquez (DLC)
Michael Brennan
Mike Towse (DLC)
Philip Simmons
Ron Davey (DLC)

MP Art Manager DLC

Cliff Daigle

Lead MP Environment Artist

Brian Noon

MP Environment Artists

Alex Ahilov
Andrew Nelson
Joonchul Kim
Lillian Lee

MP Concept Artists

Craig Sellars
Mike Sebalj

Additional MP Concept Art

Thomas Pringle
Will Makra

MP Effects Artist

Dan Hunter

MP UI Artist

Breck Campbell

Additional MP UI Art

Mike Leatham

Lead MP Animator

Jay Baker

MP Animators

Chiwook Han
Ian Hulbert
Rick Gimbel

Additional MP Animation

Christopher Kniffen
Geoff Crookes
Jason Walmsley
Scott Johnston

Lead MP Designer

Mathieu Berube
Allen Goode (DLC)
Tom Galt (DLC)

MP Level Designers

Joe Buck
Joey Adey
Peter Dannenberg
William Kuo

MP Systems Designer Allen Goode

Lead MP Sound Designer

George Spanos

Additional MP Sound Support

Dustin Crenna

MP Executive Producer

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Lesley Milner
Sheldon Carter (DLC/PC)

MP Associate Producer

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Simon King (PC)

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Jeff Edwards

MP Additional Production

Sheldon Carter

MP Quality Assurance Lead

Patrick Kudirka

MP Testers

Alex Lague
Alex McKenzie
Ian Ackworth
Jason Deaville
Jonathan Gogul
Kristine Greaves
Lukas Bayard
Mark Ollivierre
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Ryan Marr

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Romuald Capron
Sebastien Mitton

ADDITIONAL SUPPORT:

Aaron Becker – Diaramas
Aaron Vanian – Additional Dialogue Writing
Annie Fix – Concept Art
Arnold Ayala – Additional Character Modeling
Craig Spencer – Additional Video
Danny Manley – Additional Writing and Directing
David Farmer – Additional Sound Design
David Gosman – Storyboarding
Dermot Power – Additional Character Concepts
Elliot Benson – Additional Recruiting
Gasoline Cowboys MC, Inc. – Additional Storyboarding
Jason Merck – Additional Environment Concept Art
Lorraine (Le Ber) Rocha – Additional Concept Art
Marc Gabbana Works of Art Inc. – Weapons Concept Art
Massive Black – Additional Character and Weapon Modeling
One Step Up Inc. – Foley Recording
Opus Artz Ltd. – Additional Environment Concept Work
(Paul Neale) PEN Productions – Additional Rigging
Psyop – Additional FMV
Rokkan Media – Website Management
Seamas Gallagher – Additional Character Concept Art
Susan O'Connor – Story Consultant
Additional Sound Effects by dSonic
(Company Logo Needed)

SPECIAL THANKS

Special and heartfelt thanks to Ken Levine, Jonathan Chey, and to everyone who worked on the first BioShock – this game would not have been possible without your dedication, passion, and artistry.

Becky Thatcher Smith
Bob Jones
Boris Batkin
Brendan McCarthy
Brett Patterson
Charles Mason
Des Shore
Faheem Dinath
Gene Radzik
Hugh Falk
James Fang
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Richard Lagarto
Rob Roudebush
Roberta Pugh
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Shen Hu
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Tim Mowrer
Vana Khanjian
Will Marshall
Yoann Guilloud

And all the people from 2K Games China

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Walt Williams

Game Analyst

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Neal Chung-Yee

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PR Manager

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Test Manager

Grant Bryson

Compliance Manager

Alexis Ladd

Test Leads

David Barksdale
Lori Durrant

Compliance Test Leads

Kevin Strohmaier
Andrew Webster

Senior Testers

Darren Miller-Pfeuffer
Ruben Gonzalez
Gregor Langbehn

Compliance Senior Tester

Nathan Bell

Testers

Anthony Florez
Armando Preciado
Benjamin Cursi
Bradley Stebbins
Chad Bert
Christopher Hollis
Daniel Jadwin
Eddie Castillo
Eric Herrera
Jeramey Rund
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Emily Britt

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Web Content Manager

Martin Moore

International Marketing & PR Assistant

Tom East

2K International Product Development

International Producer

Sajjad Majid

International Associate Producer

Mark Ward

Localization Manager

Scott Morrow

Assistant Localisation Manager

Arsenio Formoso

External Localisation Teams

Around the Word
Coda Entertainment
Synthesis International Srl
Synthesis Iberia

Localisation tools and support provided by XLOC Inc.

UK Recording sessions Mana Sound

2K International Quality Assurance

QA Manager

Chulam Khan

QA Supervisor

Hugo Sieiro

Mastering Engineer

Wayne Boyce

Lead QA Technician

José Miñana

QA Technicians

Andy Webster
Kristian Guyte

Localization QA Technicians

Sebastian Frank
Stefan Rossi
Alba Loureiro
Oscar Pereira
Tabea De Wille
Luigi Di Domenico
Lena Brenk
Arnaud Lhari
Antonio Grasso
Cindy Frangeul
Javier Vidal
Pierre-Rolland Pochet
Andreas Strothmann

Tirdad Nosrati
Kirstine Spinosi
Giovanni De Caro

Design Team

James Crocker
Tom Baker

2K International Team

Agnès Rosique
Alex Bickham
Andreas Traxler
Barbara Ruocco
Ben Seccombe
David Halse
Fabio Gusmaroli
Fiona Ng
Jan Sturm
Jean-Paul Hardy
Luis De La Camara Burditt
Olivier Troit
Sandra Melero
Simon Turner
Snezana Stojanovska

Take-Two International Operations Team

Anthony Dodd
Martin Alway
Cat Findlay
Nisha Verma
Paul Hooper
Paris Vidalis
Robert Willis
Denisa Polcerova

Cast:

Fenella Woolgar as Sophia Lamb
Doug Boyd as Augustus Sinclair
Anne Bobby as Brigid Tenenbaum
Sarah Bolger as Eleanor Lamb
Sydney Unseth as Young Eleanor Lamb
Armin Shimerman as Andrew Ryan
Sheryl Lee Ralph as Grace Holloway
Richard Poe as 'Father' Simon Wales
Graham Rowat as Daniel Wales
Bill Lobley as Stanley Poole
John Hilner as Gil Alexander/Alex The Great
Graham Rowat as Warden Nigel Weir

Cassandra Grae as Babyjane
Adam Seitz as Breadwinner
Rick Wasserman as Brute
Yuri Lowenthal as Crawler
Marcelo Tubert as Ducky
JG Hertzler as Grossman
Susanne Blakeslee as Ladysmith
Marcelo Tubert as Toasty

Jodelle Ferland as Little Sister

Ray Porter

Karl Hanover
Morla Corronдона
Juliet Landau
DB Cooper
Chris McKinney
Sheryl Lee
Richard Poe
Michael Ensign
Patrick Godfrey
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Desmond Askew
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Laney Andreychuk
Steve Mellor
Crispin Freeman
Robert Pike Daniel
Mullane Andreychuk

Crew:

Voice Recording Services Provided By:

Pacific Ocean Post (Los Angeles, California)
ADR Stage Recording Engineer - Michael Miller
ADR Stage Assistant Engineer - Courtney Bishop
Studio G Recording Engineer - Tim West
Studio G Assistant Engineer - Brett Rothfeld
Executive Producer - Susie Boyajan
Producer - Erin Reilly
Operations Manager - Dawn Redmann
Heavy Melody (New York, New York)
Recording Engineer - Ari Winters
Session Producer - Neil Goldberg
Session Producer - Dave Fraser
Dialogue Editor - Mark Kaufman
Pyramid (San Francisco, California)
Ben Bernstein - Recording Engineer
Studio Manager - Michael Roache
COO/Producer - Paul Lipson

The Side (London, England)
Recording Engineer - Ant Hales
Production Manager - Martin Vaughan

The Base (Dublin, Ireland)
Recording Engineer - Mark Duff

Western Post (Vancouver, Canada)

Recording Engineer - Chris Fairfield
General Manager - Brody Ratsoy

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Lead Dialogue Editor - Jason Kanter
Dialogue Editor - Gina Zdanowicz
Dialogue Editor - Egan O'Rourke

Music Licensing and Additional Voice Editing services Provided By:

Fox Sound Studios (Cincinnati, Ohio)

Keith Fox
Emily Seibert
Jake Goodwin
Blue

Music

For complete music credits, please check: <http://www.bioshock2game.com/music>

Motion Capture Studio in Novato:

Supervisor, David Washburn
Coordinator, Steve Park
Specialist, Jose Gutierrez
Specialist, Gil Espanto
Specialist, Anthony Tominia
Specialist, Kirill Mikhaylov

Lisa Cook - Mocap casting director

Soundtrack

Original Music Composed and Arranged by:

Garry Schyman

Orchestrations by

Garry Schyman
Andrew Kinney
Jeff Atmajian
Peter Bateman

Recording/Mixing Engineer

Dan Blessinger

Orchestra Contractor

Ross deRoche

Supervising Copyist

Audrey deRoche

Orchestra Librarian

Jonathan deRoche

Violin

Concertmaster
Belinda Broughton
Violin Soloist
Martin Chalifour

Principal Second

Peter Kent

Darius Campo
Pam Gates
Marc Vaj
Sharon Jackson
Kirsten Fife
Ken Yerke
Phillip Levy
Jackie Brand
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Sara Parkins
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Haim Shtrum
Julian Hallmark
Charlie Bisharat
Joel DeRouin
Marina Manukian
Alan Grunfeld
Kathleen Robertson
Ron Clark

Cello

First
Armen Ksajikian
Steve Erdody
Matt Cooker

Rudy Stein
Stefanie Fife
Suzie Katayama
David Low
Paul Cohen
Dennis Karmazyn
Erika Duke
Cecilia Tsan
Dave Speltz
Miguel Martinez
Roger Lebow
Stan Sharp
Trina Carey

Bass

First
Dennis Tremblay
Dave Stone
David Young
Oscar Hidalgo
Steve Edelman
Adrian Rosen

French Horn

First
Jim Thatcher

Joe Meyer
Mark Adams
Kurt Snyder
Nathan Campbell
John Reynolds

Trumpet

First
Malcom McNab

Rob Frear
Jeff Bunnell

Trombone

First
Bill Booth

Trombone/Bass Trombone

Bob Payne

Bass Bone/Contra Bass Bone

Craig Ware

Tuba/Cimbasso

Ross DeRoche

Piano

Brian Pizzone

For complete music credits, please check: <http://www.bioshock2game.com/music>

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David Boutry
Ryan Dixon
Michael Lightner
Gail Hamrick
Sharon Hunter
Kate Ryan
Michele Shadid
Jacob Hawley
Jordan Katz
David Gershik
Take-Two Sales Team

Take-Two Channel Marketing Team

Seth Krauss
Take-Two Legal Team
Cindi Buckwalter
Alan Lewis
Meg Maisie
Siobhan Boes
Brooke Grabian
Nicole Payte
Concept Arts
Massive Black
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Rokkan
Merja Reed
Rick Shawalker
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Greg MacCauley
Eric Lane
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Dawn Redmann
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BradyGames

Brent Gann
Carol Stamile
Chris Hausermann
Dan Caparo
Tim Amrhein
Bob Klunder

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